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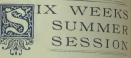
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THEODODE DDESCED Entered at Philadelphia P. O. as Second-class Matter.

Much is being written in the press of the country "Success." We are all interested in knowing how the various successful men of the world have made their way, and we hope to find some principles to help us. In all this seeking one should keep in mind that success, like happiness, like content, like all the conditions which are a part of life, is only relative. What one man may consider success will not appeal o another. What is success in one calling is as the

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first rung of a ladder in another. The musician must distinguish between what constitutes success in finance, in trade, in politics, and what is success in his own profession. It is not for him to measure results by the standard of moneygetting. If his idea of success is conditioned on acunulating a fortune, he should leave the musical profession at once. He is out of place.

What he should do is to study the conditions which maintain in the music-life, determine upon what, in his mind, constitutes the best and highest, and then work toward those ends. Honest and persistent work along those lines will, it may be, bring him a competence, if he is prudent in his investments, and economical in his expenditures, and is not a competence complishes; the present writer has no hesitation saying that the music-teacher who believes in his relession, who does his best in his work, who is his life. We must not form our judgments on pleasing melody and strong rhythm. aditions that do not belong to our profession. Hav-

financially, what men do in other callings where the moluments are greater.

It has been commented upon that musicians frequently end their days in poverty instead of having a modest competence to make pleasant the last years of their lives. It is not needful to recount why this will have expended considerable energy, both physical physical energy, but the physical energy of their lives. is the case. There are many reasons, all well known ical and mental, and during the summer months, to our readers; but one thing is certain, it is not, which will likely be months of rest as compared with as a rule, because the earnings have been so scanty as not to admit of saving.

Many music-teachers-of course, we refer to mencommence their professional life before they are twenty years of age. If they live to sixty, there are forty years of active teaching: enough to have gathered together a little sum for a home or an annuity, if desired. How many a mechanic or other artisan carns more in a year than the average male musicteacher? And yet many of the working class provide for old age. The point is that musicians do not look forward to provision for the future. They live too well in the present.

Another element also comes in. A broker tells us 1708 Chestnut St., Philadelphia, Pa. that professional men are very apt to invest their savings in concerns that promise high interest. They are desirous of large returns, and fail to consider the question of security. They are also rather easily persuaded to speculate, with the result that their savings are generally lost. If a musician has gathered together some money, and he wishes to invest it, his best plan is to seek out some stocks or bonds, of the "gilt edge" quality, and be content with a low rate of interest in return for safety. Other musicians, to our knowledge, have invested their savings in real estate and mortages secured by real estate. We want to urge all young teachers to make it a rule that cach year shall see something laid aside for old age.

> ALL over this broad land-at picnic grounds, pleasure resorts, public parks, wherever the public gathers in large numbers-music is to be heard. We shall not discuss the question as to the kind of music served to the public, since the Musician's Federation put the stamp of their disapproval on "rag-time," no doubt we shall not have so much,-but emphasize the point that it is a good thing for music that the public shall hear much music during the summer.

If those who love music and wish for its highest gain, instead of frowning upon the light music commonly played, would ask for a better grade, or more of it than is the present rule, something could be secured. In the smaller towns is where much can be ean do more. Success is measured by what a man certs make it your business to find out what the leader has selected and make your requests. He will appreciate it. Get friends to join you in asking for on to improve himself for his work, who is appreciate it. Get include to clevate the public certain pieces that will tend to clevate the public certain pieces the public certain pieces that will tend to clevate the public certain pieces the public cert the community in which he lives a service that will taste, but be sure that the music you ask has the taste, but be sure that the music you ask has the taste, but be sure that the music you ask has the taste, but be sure that the music you ask "the his to the feeling that he has made a success
his life. "to the feeling that he has made a success qualities to attract and please the public car: clear,

It is always easier to improve upon existing con-

ing chosen the musical profession, we must be content ditions than to make a revolution by changing every win our success on the lines that are possible thing at once. Gain what you can this summer; next within it, and not be discontented if we cannot do, year perhaps you can do more. We want the music teachers of this country to be on the alert, each to do something for his own community. The general elevation is then certain.

> THE music-teacher who has worked faithfully with a class of pupils during the season now just closed the busy time of the preceding months, he should try to repair the waste in his strength by judicious mental and physical exercise and true relaxation.

As a physical exercise bicycle-riding, although no longer so much a fad as was the case a year or two ago, is very valuable. The best authorities on physical culture say that the brain-worker needs a certain mental stimulus in connection with his physical exercise in order to promote a fine tone in the nervous system. If one uses the bicycle as a help to reach out-of-the-way spots, for botanizing expeditions, for little trips to places of interest to the geologist or mineralogist, or for real sight-seeing, visiting places of interest for various reasons, he has an almost ideal recreation. Sun, fresh air, oxygen, the smell of newmown hay, the sight of green fields, tree-crowned hills, crystal lakes, all those beauties which Nature uses in making her richest landscapes are at the command of the eyelist. The musician, who is an artist at heart, cannot carry himself too close to Nature in its moments of beauty. From her he will gather strength of body and of mind, inspiration, and a love for the beautiful in all its manifestations.

Much of a teacher's power lies in the use of apt illustrations to enforce the lesson of a principle that has been brought to the pupil's attention. Since pupils vary so much in their thoughts, tastes, aspirations, and knowledge, the teacher needs a great variety of material for his illustrations. He should train himself to be ever on the alcrt to gain new ideas, knowledge, facts, incidents that may have in them the possibility of application to his work He must be, above all other things, perhaps, a careful and constant observer; and more than that he should try to deduce from the things that he sees the causes that produced them. There is a valuable, practical mental training in such work, and the teacher will reap the reward in having a fund of illustration to draw upon in time of need, and the power of applying the teach ings to the particular case before him.

UNLESS a pianist attends with care to the selection of his repertoire, it is practically certain to become one-sided. We find few, very few artists who shine, as did Liszt and Rubinstein, in every style of music equally; and with even the great ones, the stars of the first magnitude, and especially with the trailing meteors, there is a decided preponderance of one or other kind of tonal product in the repertoire. Nevertheless, all planists, great and small, owe it to their own development, and to their effectiveness in the with a naturally sympathetic touch, and with a light a need he may be conscious of, of more knowledge arm, will take as instinctively to nocturnes, songs and of the help of contact with fellow-workers or arm, will take as instinctively to nocturnes, songs and of the neip of comment of control of the neip of comment specialists, he has now a paramount concern come familiar to the readers of THE ETUDE, whose without words, and rivulet pieces as the proverbial duck to the inviting, glassy mirror of the pond; while pressing upon him: the recovery of that sanity which latest song appears in this number, is a well-known he who has a thick hand, a huge, round arm, and a is conditioned upon a sound body. Whatever theory ponderous frame will easily run into the rut of (or no theory) of therapeuties he may entertain, the marches, chord-pieces, heavy stentorian music.

It may be said, in broad terms, that no pianist should neglect to have in his repertoire, first, some profitably spend an hour or so a day making his own profession which he subsequently adopted, and, stine works of noble and equalized polyphony, such as the acquaintance) let him choose such an environment under competent advice, his parents placed the hor fugues of Bach and other masters; second, some as he knows to be most congenial and wholesome, sonatas both classic (Beethoven, Mozart) and of the and there, if need he, revert to his type, so to say: sonatas both classic discethoven, atozarti and of the modern types developed by Liszt, Brahms, McDowell, be a savage or an animal, vegetate, eat and sleep like bass and baritone songs have long been universally modern Lypes developed by Liszt, Brannis, Mellowen, and others; third, some aweet-flowing lyric music, a newborn, bathe in sun and wind and sea, and re- admired. The rapid progress made by the young and others; third, some sweet-nowing tyric music, a new orm, sather in some of the young with Mendelssohn, Chopin, and Schumanu as his store the perfect rhythm of his pulse and brain, and pupil made him at once an object of special interest patron saints; fourth, some bright, brisk, scintillant regain the authority of health, of iron in the blood, to his master, who fostered the growing talent with music, such as Weber, Moszkowsky, William Mason, oxygen in nerve and muscle, csprit in the eye, and the most assiduous and painstaking attention. Gottschalk, Thalberg, and lesser composers created; magnetism in the finger-tips. For before culture, befifth, some bits of heroic and colossal virtuoso music fore experience and address, these things are a necesage of about 11 (having been then studying music as large and difficult as may lie within his utmost sity to the teacher of music. They are the essential for about eighteen months), was intrusted with the horizon, such things as the study in C-major ex- condition of any and all other excellences. tended chords by Rubinstein and the fascinating "Hungarian Rhapsodies" of Liszt; and, last, some things in the beautiful valse rhythm, such as Tausig season through, in contact with the manifold life of and many others have given us, with also some the city. Suppose he finds himself perfectly well at of the Blue Coat Hospital. At both of these plans march forms

tory at the high altitudes on which are inscribed the immortal names, at the mountain-peaks of musical achievement, and become discouraged at the immensity of the distance between these peaks and the level plains on which the student lives in common seize the blessed resulte of a month or two to get out with the most of humanity; he may even believe him- of range of the fitful fever and recover our bearings. self, in his humility, to dwell beneath the level of the sea, as do the inhabitants of that hot country I know a teacher who did that once, with the result around Salton and Indio, in Southern California, of a wholly new experience. He found himself and where the people would have to climb some two hun- discovered that, in spite of all his shortcomings, of dred and fifty feet toward the midday sun to reach the level of the sea.

I LOOK out of my window at an uncouth plant, straggling and thorny. It is not a thing of beauty. Yet it is tolerated, even encouraged. Why? Because, after many, many years of sterility it now sends up an enormous stem perhaps a dozen feet in height, and that stem bears a rare and beautiful blossom valued for its real beauty as well as its rarity.

And humanity is like the century-plant, in that only at long intervals does it send up such a rare flower as a Palestrina, a Bach, a Mozart, a Beethoven. True, the early part of the last century did seem to have produced a whole garden of great composers, so did the Elizabethan age of authors, but what have we other things. The teachers that find themselves in seen of later years? Any Bach or Beethoven in the last half-century?

But one should not be overcome with discouragement because some day he awakes to the fact that he is one of the large company of hidden and overshadowed wild flowers, rather that the rare and beautiful century-plant. Many are the modest violets, the tiny wild flowers, "born to blush nnseen," some even fragrant roses, rarely the unique orchid. We cannot all be century-plants

SUMMER STUDY OR SUMMER REST.

BY EDWARD D. HALE

THE summer music-school is again in evidence.more conspicuously than over before. And it is a nate; there may be other things needed much more. Any great man, living or not, will do. For example, there is that teacher upon whom the

world, to choose a balanced program. Thus, a player can inflict upon himself. No matter how imperative mens sana in corpore sano applies.

Then there is that other teacher who has been, the Jude presided at the organ. the end of the season; the summer school may still he subsequently became the organist, and the latter be just the place for him to shun. Everyone needs, post he still fills, in conjunction with that of the The student may gaze through the telescope of his- and no one more than the musician and teacher, a period of quiet in which to get his soundings and correct his perspective. We need it daily; and, because it is so hard to avail one's self of the daily power of silence, we need the more imperatively to

Let such a teacher then go apart awhile and think. which just then he was supremely conscious, he was essentially beautiful. And he saw that all others Such discouragement is not to be thought entirely were alike beautiful; there was no pride mingled a bad thing if it be not too deep or bitter. Great with it. It was not a nusical experience; but theremasters are rarities. Happiness is more to be envied after he was every way a finer and more efficient apostle of his art.

Once more there is the teacher whose faithful devotion to his work has side-tracked other concerns. A little self-scrutiny may detect some loss of interest in the world. Or (and these are dangerous symptoms) he may realize that, and not care, or not realize it at all. Which means that the teacher himself is side-tracked and destined to miss the better part of the worth and joy of living. A man is really Welsh Cathedral in the Prince's Boulevard, Living great enough to tax the whole world and suck honey out of every flower. Only he must exploit himself. The specialist has himself to thank if absorption in his particular task robs him of the enchantment of all any of these classes have a really momentous duty to themselves; to wrench themselves, if they must, out of their rut. Go, not to the music-school, but to Chantauqua, or, this summer, to Buffalo, or anywhere else to break up the contracting associations. of another song, "A Dream of Paradise," following If one must stay at home, here is another suggestion.

Of another song, "A Dream of Taladas" of another song Suppose you have never read John Fiske. There is a Cities," "The Land of Home," "The Purple Heather. man of immense many-sided capacity restlessly ex- "The Perfect Life," etc. ploring many fields of supreme interest. It would do a teacher of music incalculable good to make intimate musician won the laurels of fame, but as an organ acquaintance with such a man. He would find him an adjudicator, and as a vocalist. He has official a congenial companion, for Mr. Fiske is no mean at the inaugurations of numerous church and concerns are the inaugurations are the inaugurations are the inauguration are the ina connoisseur in music. If his philosophy is too stiff hall organs, judged at several competitive gatheris reading, begin with his histories or essays and gradually get into contact with one of the biggest and accompaniment) at many concerts. He was a prowholesomest brains of our time. The personal interest that with the state of the st beneficent institution, to many a teacher a desideratum, almost a sing qua non of progress. But it is atum, almost a sinc qua non of progress. But it is not every teacher that needs it. One must discinit.

The task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. It is, of Eisteddod of 1900 at Liverpool, and was become the task the easier and more entertaining. not every teacher that needs it. One must discrimicourse, essential that our author should interest us.

season's work has told heavily, and who is conscious

Carlyle says: "The living light fountain which it is surprise, that the subject of our sketch with it is surprise, that the subject of our sketch with it is surprise, that the subject of our sketch with it is surprise, that the subject of our sketch with it is surprise, that the subject of our sketch with it is surprise, that the subject of our sketch with it is surprise. good and pleasant to be near, . . in whose of his songs under the non-de-plume of "Hamile radiance all souls feel that the A annumer school is one of the despest injuries he radiance all souis feel that it is well with them."

Gray": a name well known to singers.

HARTWELL-JONES (HAMILTON GRAV)

MR, W. P. HARTWELL-JONES, whose name has be organist, vocalist, and composer in England, and was born twenty-nine years ago in the small, but anuquated and historical, Welsh town of Flint. At an If he knows himself well (and a teacher may most early stage he evinced a decided predilection for the under the care of that brilliant Liverpool musician W. H. Jude, whose achievements as a composer of

It was not long ere young Hartwell-Jones, at the assistant organistship of the famous Hugh Stowell Brown Church in Myrtle Street, at which edifice Me

Soon after this he also became assistant organist



Mowil & Morrison.

W. P. HARTWELL-JONES.

Hartwell-Jones, at an early period, hegan the composition of music, but it was not until he was well in his teens that anything from his pen came under public notice. His first popular "hit" was, no doubl "The Heavenly Song," which found its way, not only into the homes of England, Ireland, Scotland, and Wales, but into the far-reaching lands across the seas This success was followed by a still greater one, that

Not only in the rôle of composer has this young the selection of one of his latest songs ("A Voice ill Bids me Come") as the chief contralto test.

He is profitable company, taken up any way, as

Arilyle saws, "The big from the chief contratto with so arilyle saws, "The big from the chief contratto with so arilyle saws, "The big from the chief contratto with so arilyle saws, "The big from the chief contratto with so arily saws, "The big from the chief contratto with so arily saws, "The big from the chief contratto with saws and the chief contratto with saw



CONDUCTED BY GEORGE LEHMANN.

FIDDLE-STRINGS ARE MADE.

Allen's chapter on strings should prove interesting. "Strings for the violin and nearly all other stringed small intestines of sheep, and have been so composed, as Mersennus very justly remarks, ever since the time from the province of Berry, and from some parts of the D, 6 to 7 strong ones. Germany, and that they are at their best for the purpose of string making in the month of September, or axle of which bears two hooks; at the other end own labels and sell them for exorbitant sums.

which is the string-making month in each year. the external and the mucous membranes, both of to the other end of the frame, twisted round a fixed which are removed as useless, and a third which is peg, brought back to the other end and fixed to the inclosed between these: the muscular or fibrous mem- other hook of the wheel by still another peg. This brane, which is used in the manufacture of fiddle- wheel is rapidly revolved by a multiplying fly-wheel, strings. The intestines are fetched direct from the and the guts are thus twisted into a fiddle-string, the detached by workmen specially employed for the purpote, and by whom they are at once stretched upon an then placed in a sulphuring chamber, which is herto clean and empty them of all foreign substances, time they become bleached by the action of the sulgrease, etc. This must be done quickly, while the inwhere they are tied in bundles of ten, and placed in After this they are immersed four or five hours in obtained, the strings are carefully wiped and lightly tepid running water. These soakings produce a slight moistened with olive-oil, after which they are thorfrom the mucous membranes: an operation performed ing the pegs, the strings do not contract. The strings by scraping the intestines with a split cane on a are now cut from the frames, close to the pegs, and slightly-inclined slab, down which constantly runs a rolled into coils as we see them in commerce, after current of water. The internal membranes run off which they are made up into bundles of either fifteen into a trough and are used as manure, the external or thirty." are used for racquets, whips, and other rougher articles composed of gut. The fibrous membranes, separated in bundles of about ten, are now placed in stone jars to soak for three or four hours in potassa VIOLIN. lye (or ammoniacal solution, which is preferable), *kose strength must be most carefully apportioned to of the old Italian masters has been discovered. Like are carefully rubbed through the first finger (protected by a gutta-percha glove) and the thumb (armed with copper thimble) of the left hand. By this means duous membranes which may have escaped the first struments. emping. This operation is generally repeated, at intervals of two hours, three times during the day, and after each repetition they are placed in a similar stone ar of solution of permanganate of potassa. At the fourth repetition they are not replaced into the same or three days, the strength of the solution used being ways similarly increased.

The guts are now sufficiently cleansed to be sorted and truly discovered the second in qualities, lengths, thicknesses, and truly discovered the second is string to be heard. Strange to say, the newspaper article in question is string to be heard.

So MANY foolish notions proper uses and tones. As the guts in their natural are current regarding the state, are not sufficiently uniform in diameter, they manufacture of strings, and, often require to be split into long threads hy mesns even among violinists, ig- of a knife specially prepared for the purpose, and these largely prevails, that an extract from Mr. Ed. Heron thin ends set alternately.

"The next operation is the spinning, which is per- excellent violin. formed on a frame about three times as long as a instruments" says Mr. Allen, "are composed of the fiddle. Two, three, or more fibers (according to the that a modern violin-maker is doing praiseworthy string required to be made) are taken and set alter- work, because we are being constantly confronted nately, that is, the thick end of one opposite the thin with the most shameless examples of fraudulent of the ancient Egyptians. The best intestines are end of another. The usual number apportioned to the violin-making. By "fraudulent" I mean that some those of lambs which have lived on dry, mountainous strings of a violin are as follows: For the E-string, so-called fiddle-makers carry their imposition so far pastures; and it is said that the best lambs are those 3 to 4 fine threads; for the A, 3 to 4 strong ones; for as to import, from Markneukirchen or other towns,

are little fixed pegs. The guts selected are fixed to a "The intestine used is composed of three membranes, peg which is set in one hook of the wheel, are carried butcher's, and, while the carcasses are still warm, are fingers being passed along it meanwhile to prevent The strings are inclined plane and scraped with a knife-blade, so as metically sealed and left for the night, during which phurous-acid gas. The next morning, if it does not testines are yet warm, for they would otherwise be rain, they are exposed to the air till nearly dry, when hopelessly colored by the cooling matters. After this they are again moistened, twisted on the frame, and operation the intestines are tied up in bundles and replaced in the sulphur-bath. This operation is replaced in vessels to earry them to the manufactory, peated, according to the size of the string, during a period of from two to eight days. The strings are reld water from twelve to fifteen hours. This may then thoroughly rubbed and polished in order to e done in a running stream or in a vat of spring. get rid of all inequalities, grease, or other foreign water, slightly corrected with carbonate of soda. particles. . . When the requisite polish has been ermentation, which aids the separation of the fibrous oughly dried. This is accomplished when, on loosen-

> Ir seems that we are to be "startled," periodically, AN INTERESTING by the grave announcement that the long-hidden secret

the work to be done. At the end of this time they great violins continues to remain an unsolved problem, and this despite the fact that we are constantly being assured that Mr. X. and Mr. Z. are to-day are removed any of the fragments of the two super-I am far from being morbidly hopeless on the ques-

tion of the ultimate success of the modern violinmaker. Indeed, I am optimistic to the degree of believing that the day is not far distant when we shall experience the great joy of beholding new viosolution, but are dipped into a weak solution of lins which, in no respect, shall be inferior to the hard acid. These operations are repeated for two creations of the Italian masters. To the best of my creations of the Italian masters. knowledge, however, that day has not yet arrived. though, only recently, a New York newspaper again "startled" the violin world with the solemn announceand, if necessary, split. They are sorted by experiment that a violin-maker of San Francisco has really ment that a violin-maker of San Fr med workness into qualities, lengths, thicknesses, and truly discovered the secret of the lost art. finger in such a case generally casses the open Dand truly discovered the secret of the lost art. finger in such a case generally casses the open Dand truly discovered the secret of the lost art.

not the usual conglomeration of absurd "facta." It is sufficiently sane reading to merit serious investigation; and when I shall have had the opportunity personally to examine one of the instruments of this alleged modern Stradivarius, it will give me pleasure to acquaint my readers with all the details.

But in the meantime I cannot resist giving a word of praise to a maker, one of whose violins I had the pleasure of examining some little time ago. This violin-a new instrument-was made by the New York fiddle-maker, H. Knopf, A had previously seen other instruments by this same maker, but had failed to discover in them qualities of uncommon excellence The violin under discussion however was most excellently made, and the quality and character of its tone were such as to warrant the belief that, even if norance on this subject so threads are then placed in a jar with their thick and Mr. Knopf has not discovered the old masters' art, he understands at least the principles of making an

It is more especially a pleasure to record the fact fiddles "in the raw," and, after giving them a few "At one end of the frame is a little wheel, the center coats of unbeautiful varnish, attach to them their

> A TECHNICAL EVII.

Ir is difficult to understand why players who have already acquired a fair degree of digital skill persist in ignoring

one of the safest, and at the same time one of the most transparent, principles of left-hand technic. I allude to the unfortunate habit of prematurely lifting the fingers (more especially the first and second) from what is obviously their natural position on the strings. In the ascending scale, for instance, it is not utterly unpractical-to use no stronger termto lift each finger in succession immediately after it has performed its work of creating a tone? Does any experienced player really believe that this is the only work required of the fingers-that they have no other technical duties to perform? To create tone is, naturally, the first requirement of the fingers; but, in addition to this primary reason, continued fingerpressure is frequently a great advantage, often an undeniable necessity. Imagine the result of an attempt to raise each finger, immediately after a tone has been produced, in an ascending seale of great rapidity. The result would be both ludierous and disastrous. Yet the very players who can easily recognize the absurdity of such a procedure constantly lift the fingers when great speed is not required.

Viewing the question from another stand point, it is more than desirable to keep the first finger on the string wherever and whenever this is possible. Such a habit materially aids perfect intonation. Habitual pressure of the first finger upon the string solidifies the position of the whole hand, with the result that perfect intonation, if not actually assured, is at least greatly facilitated.

Regarding this question from still another standpoint, let us see what practical advantages accrue from such a hahit.



The first illustration elucidates the disadvantage of prematurely lifting the second finger. A fine legato connection between f and d becomes unnecessarily difficult if the second finger abandons its position before the third finger has actually been employed. Furthermore, the premature lifting of the second

The second illustration offers yet more convincing evidence of the folly of lifting fingers prematurely The second and fourth fingers being, as indicated twice employed, it is, first, a waste of strength aud energy to compel them to do twice what they need do only once; and secondly a slight disturbance of tone ensues from such an illogical technical method.

Almost every musical phrase offers some opportunity of testing the advantage of keeping the first and second fingers employed in pressing the string when no other work is required of them. Much could be said on this subject, and many instances given, further to elucidate the principles of technic here involved; but these few words of warning answer my present purpose.

AMERICAN.

In the United States the man) teachers are necessarily possessed of uncommon

attainments. In Europe, more especially in Germany, it is the general belief among pedagogues that we have no good teachers in the United States. Here are two curious facts; and it must be admitted that they deserve more attention than they receive.

It is a great mistake to imagine that it is simply a combination of ignorance and egotism which has Geneva, Switzerland, and will lecture at the Academy led German teachers to misunderstand and underestimate us. Their opinions, though unquestionably incorrect, are based on long experience; and their experience of American pedagogical methods (or, to speak more correctly, of the attainments of American students) is too often of a kind to reflect discreditably on the American teacher.

It may be said without the slightest hesitation that it is not the inefficiency of the American teacher which has placed us in a position so entirely false. a canon. We are judged, on the other side of the Atlantic, by the numerous American students who flock there every year to receive the "finishing tonches" to their \$100,000 for the establishment of a music-library in musical education. These students, it is almost need- that city. less to say, represent in no degree the character and A NEW flute, resembling the Boehm system, has worth of our musical educational methods. The ma- been made by a Milan inventor. It has a more exjority are utterly incompetent, or even wholly untended range than the instruments hitherto made on to \$130,000, which is still under dispute. Wealthy and talented, young people, who have never been a credit the system. to their American teachers. Many such students do not even consider it an advantage to study seriously in their own country; and after frittering away several years of valuable time at home they insist upon going to Europe to obtain those "higher" educational advantages which, they are taught to believe, are denied to them in the United States.

Under such circumstances it is only natural that German pedagogues regard us as a musically benighted people. It is also perfectly natural that their self-esteem should increase with each year, even as nounced by the Clarendon Press, Oxford, Eng. Sir their contempt for us increases yearly. They, too, as C. H. H. Parry and Mr. W. H. Hadow are among the well as we, have facts to guide them in the formation contributors. of their opinions.

tinues to entertain so high a regard for the German chorus numbered 3500 singers; June 25th a children's pedagogue? It seems incredible that we, who are in chorus of 3000 was added. all other matters a sensible and practical people, all other matters a relation and protection of the paper says that Walfer Damrosch and and without accessories of scenery and should continue to remain so blind and study where W. J. Henderson are preparing a musical setting to tacle, and also, for fashion wills it, without divide of the paper says that Walfer Damrosch and and without accessories of scenery and also, for fashion wills it, without divide of the paper says that Walfer Damrosch and the paper says that Walfer Damrosch and and without accessories of scenery and the paper says that Walfer Damrosch a German musical training is concerned. Of what use "Cyrmo de Bergerac." David Bisphan is counted on the part of the audience. are facts to us so long as we disregard them? Every to create the title-role of the opera. year teaches us anew the lesson that German training is a remarkably inferior article. Many of our most gifted players return to us less competent than when they went abroad; few attain, after years of German training, that excellence which should be the reward of talent and industry.

us deeply, and should no longer be waved aside. of 1131 performances at fifty-seven different places Many American parents have already learned, to during the summer, the concerts closing September their cost, how serious a mistake it is to send their 29th. children abroad. But the great majority are uninTuz Temple of Music at the Pan-American Ex-

Musical

THE estate of the late Sir John Stainer was valued at \$170,000

A NEW book, "The Pianoforte and its Music," by Mr. H. E. Krobbiel is to be issued shortly

A LONDON report says that Victor Herbert and W. S. Gilbert will collaborate in a comic opera.

MAUD POWELL has gone to Europe and will remain there for a year or more, giving her time to concerttours.

MR. HENRY F. FROST, a prominent London musical opinion prevails that Euro- critic, died a short time ago. He was among the near (more especially Ger- pioneers for Wagner in England

An English organist recently celebrated his sixtysixth year of church service. He began as a choirboy in 1835 in Peterborough Cathedral. SARA ANDERSON, Gertrude Stein, and Joseph Baern-

stein are three American singers who have been invited to appear in Wagner opera at Bayreuth. MR. HAROLD BAUER will spend some time in

of Music of that city, and play to advanced students. Hugo Kaun, who lived in Milwankee, Wis., for the past twelve years, has been so favorably received as

a composer in Berlin that he will make his residence An English exchange says that the late Sir F. A. G. Ouseley, Professor of Music at Oxford University for

THE late Dr. Abraham, of Leipzig, proprietor of the great music-publishing house of Peters, bequeathed

THE Iowa State Music Teachers' Association nict at Waterloo, June 25th-28th. An interesting program of essays, recitals, and concerts was carried through

During Sousa's stay at the Pan-American Exposition, Buffalo, the various tands will be united under his leadership, for evening concerts, making a band of 450 pieces.

A "HISTORY OF MUSIC," in six volumes, is an-

A GREAT Saengerfest was held at the Pan-American But how comes it that the average American con- Exposition, Buffalo, N. Y., June 24th-27th. The sion with the multitude than ever before. The sion with the multitude than ever before the state of the

A New York paper says that Walter Damrosch and and without accessories of scenery and stage see

DURING the nine months ending March 31, 1901, the exports of musical instruments from the United States amounted to \$1,969,626: a gain of nearly \$475,000 over the corresponding period in 1900.

THE London County Council has made a grant of This is, indeed, a very grave question. It concerns \$50,000 for music in the parks. There is to be a total

for the benefit of these that we shall have more to 2200. A first formed, and blind to European imperfections. It is position, Buffalo, N. Y., has a scating capacity of hear the master-works amp by master-singues. for the lenefit of these that we shall have more to say on this subject in the future.

See the auditorium of the seather was a seating capacity of the master-works sung by master ungoing a part of the auditorium of the future.

See the future of the seather was a seating capacity of the master-works sung by master ungoing the seather was a seating capacity of the seather the auditorium of the Temple, and there will be daily opera the gratitude is genuine.

free recitals by prominent organists from all parts. the country.

THE "Marseillaise" has just been reorchestrated order of the Minister of War of France, by Theolo Dubois. Berlioz first rewrote the original, and him Ambroise Thomas was asked to revise it. new version is thoroughly on modern lines of orth tration, drums and hugles having a prominent part

PADEREWSKI's opera, "Manru," was given, for the first time, at Dresden, May 29th. Melody is a prodominant characteristic, and many quaint phrases a the Slav type have been borrowed from popular gm songs. The libretto is by Alfred Nossig, and it has been translated and revised for this country by He H. E. Krehbiel.

AT a sale of old musical instruments in London violin by Lupot brought \$240; a Sebastian Kloz (1707) \$70; a Joseph Guarnerins (1719), \$850; a Joseph Guadagnini, \$200; a Stradivari (1692), \$3000: Ruggeri, \$500; a Vuillaume, \$150; a Strading (1714), \$2800; a J. B. Guadagnini (1780), \$1250; Stainer, \$375; a violin-bow by Tourte, \$75.

THE full score of Purcell's opera, "Fairy Queen which had been missing for two hundred years, m discovered in the library of the Royal Academy Music, London. It was found by Mr. J. S. Shedled among a pile of manuscripts bequeathed to the Arad emy by R. J. S. Stevens, the famous glee compose The opera was an adaptation of Shakespeare's "Mi summer Night's Dreams," and was composed in 100

SIXTY-EIGHT compositions are in the hands of the judges who are to award the prize in the triemia contest instituted by Paderewski. There are thirty one orchestral works (symphonies, symphonic poeovertures), nine choral works, and twenty-eight piece of chamber-music. The judges are William Geries B. J. Lang, Carl Zerrahn, W. F. Apthorp, H. E. Krel many years, never let a day pass without composing biel, W. J. Henderson, Henry T. Finck, James lis ncker, and Samuel Sanford. A decision is not e pected before next fall.

In 1878, Mr. Samuel Wood, of New York Cit, died, bequeathing \$1,000,000 to found a college music in that city. The relatives of the testator is stituted litigation, which has lasted ever since, will the result that the value of the bequest has dwinder and women who wish to do something toward endow ing or founding musical institutions should do la Mr. Carnegie or Mr. Rockefeller: give the money du ing their life-time, and avoid litigation and quarrel among heirs

WHAT FASHION DOES FOR MUSIC.

In commenting upon the opera season the Brooklys Eagle calls attention to the growth of a real love for music on the part of the general public, and to the great good that people of wealth have in their power

cess of orchestral concerts is a proof of that, they are pure music, and are to be heard reverentiant

The time will probably come when opera can see ceed as a commercial and artistic enterprise without the subvention of society, for if a thousand proppay the sum which in their default must be subscripby a dozen, the result to the management will be same, and the effect on the singers will be better, for the enthusiasm will be more spontaneous and gen-in-But if society must functionate musically it is let for all concerned than that it should functionate, sal with cards, or scandal, or automobiles. People * are not in society, but who are fond of music. OF

RETWEEN SEASONS.

BY PRESTON WARE OREM.

esson is growing shorter and the summer vacation cities, where, although the conservatories and schools private teachers hardly become settled down to work until the middle of October, and both school and is practically going on all the year round, but this is exceptional, while in certain rural sections the bulk of the teaching is done in the summer months. The problem confronting the teacher of the present day is: how shall he employ his vacation season to tweeu symptoms which are similar, but by no means When the system of technics affords means for all

possible to suggest certain lines of procedure, the following out of which might prove advantageous.

In these days of high-pressure and rapid living very ies can afford to spend three months in idleness even if so inclined, nor would such a course be likely to prove of either mental or physical benefit. With the times of rapid and comparatively cheap transit this no tyro can by any means come in possession of. bould prove of easy attainment. But, for a trip of this sort, a few weeks seem ample, and the problem still remains: how shall the remainder of the time be most profitably spent.

Surely, some of it at least should be devoted to find in actual life. self-improvement. Methods both of teaching and practice are changing constantly and with almost kaleidoseopic variety and rapidity. One cannot afford not to endeavor to keep pace with these developments season this may not seem so feasible, very much may be accomplished during the summer vacation.

It is taken for granted that teachers have, during the season, made note of those particular points in their own work in which they may have found themselves somewhat lacking. The various avenues for self-improvement at the present time seem limitless. To many a course of reading may prove attractive. By all means lay out such a course and pursue it consistently. In this direction it may be mentioned that the subject of psychology offers a most attractive and even fascinating field for investigation, and is liot to be ignored by the present day teacher. Failing everything else, the never-ending subject of technical improvement may offer.

Teachers cannot afford to lag in this important gently directed effort will accomplish material results. flarmony and counterpoint are branches of very rapdly increasing importance and of much more general ultivation. Only by constant study and review and y actual practical use may a thorough working knowledge of these branches be acquired.

Summer teaching in various rural and other sections is constantly gaining in favor, judging from indications, and should prove an attractive field of work. But it should be borne in mind that it is not of the way places in order to accomplish this. Misagary work in music may be done even at our very might not cover it in the training course; and, bose are to be found who, in their quiet way, are and a class assured, it may be done privately.

But it must be remembered that the summer work curted with unfaltering enthusiasm.

SUMMER AND POST-GRADUATE WORK FOR TEACHERS.

sician. Theoretically he knows all about the ordinary impracticable. diseases and ailments of mankind; actually his first A summer school conducted with the Mason system half-dozen patients (the easier cases turned over to at the basis has a certain advantage over other his care) present a variety of difficulties. He has not courses in the curious comprehensiveness of the yet the education of eye and sense to discriminate be- Mason system, taking in all phases of good playing. alike. It is the same again when he is ready to write parts of the pianist's acquired outfit, it is then necessary signs, and no line of conduct suited to all or even a prescription. A certain remedy or one of a certain sary merely to unfold it and the complex art of the to a majority may be prescribed. Nevertheless, it is class of remedies will plainly be apropos; but how planist at the same time, and to show how to put combine it with something else adapted to certain one and two together. idiosyncrasies of the natient and certain unexpected symptoms? This is something, again, for which the The trouble with the kindervarien systems is that school can only moderately prepare; when everything they cover too little ground; the clavier makes even teachable has been taught, there remains a whole and voluble fingers a cult. Upon the clavier they are world of unwritten knowledge, such as every old so, indeed; but upon the piano the very first phrase great majority it is change of scene and air rather practitioner possesses as his heritage, in return for calls for something which even fingers may find imthan absolute rest which is desirable, and in these years of sleepless nights and careful thought, which possible.

Yet tyros do learn a part of this till-lately unwritten work of the profession. Medical education ends more eleverly. Tradition hampers everything in tends more and more to close up the gap between Europe. For twenty years tradition (the piano-

tonality, may be an actual deficiency of ear for mel- and louder than he could it broke him up completely as trying as the old scheme of selling the child a com- pianola play his "Badinage" faster and more out eye of a veteran teacher, may prove to have so many a sort of uncanny "Daniel come to judgment." unusual virtues as to more than offset the limitations which education and patience will overcome. If only consists of two main ingredients commingled secundem the young teacher knew how to go about it.

one nearly always has pursued one-sided studies and and technical; literature, theory, and esthetic. Seceither has given herself over to a diet of sonatas and ond, to know which thing to bring out first in any Bach, or else has ignored the classical world and given case. It is a very pretty and a dreadfully worked in shallow salon music only. Moreover the changeable problem, but the expert feacher is like technic often is like a river which is very wide and the old doctor, the best dose suggests itself as he rambling, but nowhere deep enough to sail in or to marks the symptom. There are certain principles; particular, and but a short period, daily, of intelli- row in comfortably. The whole is complicated by also certain arts of entering into the state of the conceit, the advanced pupil having been regarded by pupil. It is therefore not an art for the undergradher immediate circle as a sort of shining light, the unte; it is post graduate. It is no part of current only difficulty being to get the light to shine some school work. Therefore it is altogether likely that definite whither.

who have found out the great axiom of nature; that at its head a masterly personality; an expert. they do not know it all. Also the commanding axiom of the environment: that it would be better if they knew more; and last of all a conscience which makes cowards of us all, lest some one discover how much Recessary to go great distances or into so-called outwhether this kind of thing is normal; whether one bors, and frequently in apparently remote places granted the need of doing something, whether one would not better go abroad a few summer months doing a work equal to or even above the average of und take two or three lessons from each one of sev the larger cities. The various summer schools and aulauquas offer excellent facilities for vacation up ideas"; or whether one should try to cover the whing, or, a suitable location having been secured up ideas"; or whether one summer courses where, need in one of our American summer courses where, so to say, they make teachers "while you wait." It is a pretty dilemma.

Fortunately the foreign question is soon answered. In the better teachers take vascations. The better teachers take vascations are successful, the product of one's best energies, as a rule, take Americans to pour full of ideas at so teacher is often credited with the whole of a pupil's constraints. much an hour. The German teacher is nothing if not preparation.

se't-consciously thorough; and to him any sudden filling up with ideas is superficial. He is right, but he need not worry, for no discreet German professor HOWEVER serious the studies of the young teacher will try to do so irregular a thing as to communicate Ir is undeniably the fact that the music-teaching may have been, and however carefully the course may the theory of his art in a few lessons. What he will have seemed adapted to prepare for actual work in do, if an artist teacher, is to hear repertory and corsame is growing account to the studio, it needs but a very few lessons and a countries the studio, it needs but a very few lessons and a countries the studio, it needs but a very few lessons and a countries the studio, it needs but a very few lessons and a countries the studio, it needs but a very few lessons and a countries the studio of the studio half-dozen new pupils to place and classify to show extinct in Europe), he will, in a certain number of basing music departments open in September, the that life has in it still much to learn. It is the same lessons, teach in Luropey, he will, in a certain number of lessons, teaching the large properties of the large propert kind of difficulty as meets the medical graduate who, difficulty of foreign study that even when one gets after some years of application and many disagreeable about what one is looking for, the foreign language must teaching begins to lighten materially before experience, finds himself with a diploma, a degree, and often makes the student miss half of it. And so for he first of June. In certain smaller centers teaching a position as junior with some well-established phy-

All methods and systems have some good points.

As between American and European schools the Americans have the advantage of adapting means to what one can learn from books and what one must school-master's tradition) counted the music of Schumann and Chopin unsuitable for study. They are The piano-teacher finds every pupil a problem. The always doing just that sort of thing. Even the child who has never studied before is nevertheless far pianists are given to fractional cults. Neither Busoni from being a piece of white paper upon which the nor d'Albert seem to eare much for beauty of tone teacher may write whatever he pleases. The white and the well-sounding; Rosenthal runs to the very of the art, and, while in the height of the teaching paper of the theorist is water-marked with various fast and loud; he can do other things, but when he deficiencies, such as imperfect perception of rhythm, heard a pianola play the Chopin waltz in thirds faster ody, and so on. What the teacher has to do is almost even Godowsky was rather phased upon hearing a plete musical capacity. Yet this same child, in the spokenly than he could. He seemed to regard it as

To return to the main question, the art of teaching artem, which is to say, as needed. These are, first of The advanced pupil is far more difficult, for this all, a knowledge of the material of teaching artistle for some years yet the summer school will remain. Thus the world is full of young and older teachers - But its value will turn very much upon its having

> Nor all the important work in music education is being done in the great conservatories, not all in the studios of famous private teachers, not all in the large cities. It has happened that some monarch has received the praise of historians for measures that his ministers prepared; that the head of some corporation is receiving large emoluments and wide-spread recognition for capacity in planning when the credit really belongs to some subordinate. So in the small are teachers and teaching worthy of the highest rec-

A NEWLY acquired feather is not considered the Fortunately the foreign quessions. They do not, who'e of a bird's plunage, but a newly acquired the better teachers take vacations. They do not, who'e of a bird's plunage, but a newly acquired to be successful supported by the better teachers take vacations. They do not, who'e of a bird's plunage, but a newly acquired to be supported by the support of the better teachers take vacations. They do not, who'e of a bird's plunage, but a newly acquired to be supported by the support of the better teachers take vacations. They do not, who'e of a bird's plunage, but a newly acquired to be supported by the support of the s

SUMMER WORK.

BY SUSAN LLOYD RAILY.

EVENY worker knows that weariness of mind and body is caused not so much by constant activity as comes, to go back to school to commence intelligently named and considered, a few names at a time by sameness of occupation. In other words, it is monotony, not work, that kills.

Year round, but especially should the summer months there was nothing else to distract the attention. The to he introduced on such topics as the mirace view. be months of recreation and change. A vacation does not always imply nor necessitate idleness; a fact which is proved by the success of summer music schools and by the inspiration and rejuveration they afford to teachers who are giving out, in turn, all the remainder of the year what they themselves gain during the period of summer study. If the effect of summer study is beneficial to the adult, summer classes for children ought to be especially successful. All parents will agree that a child in good health does not feel the effects of the warm weather any more if it is occupied than if it is idle; rather less rust. Excessive bodily or mental activity is not enso, indeed. Many children are so burdened with or- joyable, or wise, in hot weather, but the present dinary school-work that in each day's routine there is no time for the study of a musical instrument

For a period of several years the school vacation mmy be the only time they can give to this. It will it will seem like a pleasant little class-meeting or not be adequate, of course, to rapid progress, but a "onting." Two distinct lines of study will be sugstart can be made and the first principles learned in gested which may be followed out separately or tochildhood which, if delayed, until the child is grown, gether. become difficult, if not impossible, to acquire.

instrument through the winter, the summer could be musical history. And this is one of the chief values time for the collateral branches which bear directly upon the subject in hand, but which cannot be tunght in the regular lesson period and which the pupil therefore considers non-essential, -if, in fact, he ever hears of them. Ear-training, sight-reading, musical lufely necessary to the correct appreciation of music. can scarcely be taught satisfactorily except in classes of from six to ten; while even so ordinary an essento be without, can be much more successfully cultivated in the class. In the summer-time classes to meet once or twice a week can be formed in all of these branches to the immense advantage of the child, who will be so interested, if the teacher has any ingenuity at all, that his brain will be kept in a healthy state of activity without being burdened. Children They awaken an interest in young minds and prepare are bound to think; it is an unavoidable condition them for better home-study and the time when they them something to think about. If the regular winter time, they will be renewed when cold weather comes of our natures, that it is an important duty, or and the remark: "I expect I've forgotten all I ever to cultivate these qualities in the young. In this knew. I have not touched the piano all summer, and Nature is, perhaps, our greatest aid. Open air talks

If the tencher is so fortunate as to live in or near a summer resort, these summer classes will be hailed may be combined or followed separately. All interwith positive joy by parents who are busy with ested teachers point out as early as possible, to young boarders, and do not want their children to run en-students, that music-study means very much more tirely wild, and by guests who find a vacation comthey with an of gleeness more exhausting than instrument. It is necessary to help them to realize pactery given in the aucress of the summer class that musical study must include a knowledge of the depends entirely upon the teacher. In winter the history of music and of the lives of the great masters parent makes study obligatory; in summer it is usu- of the past and great musicians of the present, and ally governed by the caprice of the pupil. A teacher that there must be intelligent understanding of the any governed by the superscript to pure the superscript of the supersc position cannot avoid trying to make the study as attractive and the process as pleasant as possible. I this surpose classical for the composer's ideas, and so on. For Comedia, Leonardo of his book on light, 66cth and 10 this surpose classical for the composer's ideas, and so on. For Comedia, Leonardo of his book on light, 66cth and 10 this surpose classical for the composer's ideas, and so on. For Comedia, Leonardo of his book on light, 66cth and 10 this surpose classical for the composer's ideas, and so on. For Comedia, Leonardo of his book on light, 66cth and 10 this surpose classical for the composer's ideas, and so on. attractive and the process as pleasant as possible. I this purpose class-talks (weekly or fortnightly) at the attractive and the process as present as persons.

Limpupose manufactor beauty or roungury) at the well remember one sultry August when the there teacher's studio, or rooms, during the regular teachmometer in my music-room registered ninety degrees ing year are found to be invaluable. at 7 P.W., being sufficiently weak as to resort to iced

CHILDREN'S CLASSES AS SUITABLE FOR kindergarten class for the wee ones. It brings them certain names are singled out in somewhat the line and the suitable for in from the hot sun, amuses, attracts, and instructs. ing order: St. Amhrose, St. Augustine, Pope Unin from the not sun, annues, attacks, and the staff, Guido of Arezzo, Adam de la Halle, Palestria, mi By the time winter comes they have leaded, the keythe names and values of notes, the scales, the keysome information regarding each one that will board; they have had drills in rhythm, in reading, and in hand positions; and are able, when the time to J. S. Baeh, each master, down to present times the serious study of music. They have learned all the first difficult part, which requires so much memo-Undoubtedly there should be variety in study the rizing, during the otherwise idle summer days, when drudgery being well over, and so pleasantly over that oratorio, opera, the history of the pianoforte, it seemed like play, much time and energy is saved for the more advanced work of the winter.

STIMMER MUSICAL CLASSES FOR THUENITLES.

BY FRANCES C. ROBINSON.

of rest, but not, necessarily, as a season in which to writer has in mind a class-work that many teachers mny well conduct in summer, which can be arranged without greatly taxing the teacher, while to the pupils

Before mentioning them, however, let me suggest. For other pupils who keep up the practice of some first of all, that these "talks" be conducted out-ofdoors in some pretty country spot, in all cases where utilized as a time for theoretical work: harmony or such an arrangement is at all possible. Once a week take the electric cars and ride a few miles into the of the summer class. In the pressure of winter work country, selecting some inviting, shady place, at which all private teachers know how impossible it is to find to stop. It might be well, also, to carry some light refreshments: crackers, fruit, etc. Arriving at the desired place, in the most informal conversational manner the little musical talk, arranged for the occasion, would be given, the teacher seeking to draw the children into a general discussion at times and entheory, history, and kindred subjects, which are abso-courning them to ask questions. After the talk, partake of the little lunch, and then will follow the homeward ear-ride, which will refresh all and prevent the least fear of monotony. An arrangement of be estimated at five cents each way for each pertial as a sense of rhythm, which so many pupils seem this sort will cause children to look forward to "class- and fifty or sixty cents for fruits, etc., each times." day" with the pleasantest anticipations.

Class-talks with pupils is a very important part of every teacher's duty. The circulation of books and charged for the entire course would be certainly a musical magazines, for home-reading, on the pupil's part, is very necessary and excellent, but nothing takes for teacher being the balance remaining over the place of occasional talks given by the teachers. will take up a thorough study of musical literature.

instrumental lessons are discontinued during this the emotions,—that is, to the poetic, or artistic, side with vigor and intelligence instead of with hesitation privilege, of teachers to endeavor to awaken and help

in the country are therefore exactly what is needed.

lemonade to water my own drooping enthusiasm as first a brief account of ancient musical history fol-In a series of class-talks the present writer gives lander, the first of his great music-dramas But the crowning glory of summer work is the listory, beginning with the fifteenth century. Next the notes reheard had bound up with them the lowed by a mention of the principal events in modern history, beginning with the first than the first three first

likely to be remembered by the pupils. Passing one season ahout eighteen or twenty biographs sketches can be thus disposed of; possibly not a than ten can be considered, for there are other to other musical instruments, and some afternoons n devoted to questions and review. Regarding the other line of study, it is desiral,

that appeals to the artistic nature of each pupil included in a course of this kind. A series of nature talks is one very helpful way for developing powers of observation and reflection. Teach or be the children to observe resemblances and differences SUMMER is welcomed by all music-teachers as a time and then to compare them; in other words, to see ceive first, and, later, to reflect upon what ther is perceived. One afternoon in a beautiful country wa side, or wood, may be made to do more in these way than unlimited technical, or school instruction, garding nature. The next step will be to assist the to observe musical arrangements and effects and study them closely: i.e., to reflect upon them.

The imagination may be stirred to healthful activities very easily in the young, and there are numerous ways of doing it. Teachers may, by fanciful illustration tions or stories, teach them many truths or fact and may, oftentimes, assist in implanting high idin the souls of the young. All true musicians should be possessed of high ideals, and all persons who to up the study of music need cultivation of all t truest and deepest qualities in human nature. The class-talks with pupils are therefore eminently | tical. It is assumed that nothing has been suggested that will be beyond the ordinary thoughtful and o scientions teacher who has sufficient time to arr. a series of talks of this kind, and all who have t ability and time to carry out some such idea under obligation so to do.

Not to ignore the business side of the plan, for series of summer "outings," the eost of ear-fare that six class meetings of ten pupils and tea would cost about nine or ten dollars. The amount less than three or four dollars per pupil, the p above expenses named. Where two or three cla could be carried on by one teacher ou different day

NEW LIGHT ON SUMMER STUDY.

BY MARY E. HALLOCK.

LOMBROSO, in his "Man of Genius," by meanan exhaustive table comprising most of the great achievements of mankind, shows that very ats twice as many literary and artistic works, astronom ical, physical, and chemical discoveries were conceiin the spring and summer than in the winter; ad that "In the few cases in which we may follow traces of the works of great men we usually their activity increases in the warm months and creases in the cold." It is of interest that spring the discovery of America was conceived, as as galvanism, the barometer, the telescope, and lightning conductor; in the spring Michaelangel the idea of his greatest cartoon, Dante of his D his 'Faust'; it was in the spring that Kepler disco his law, that Milton conceived his great poem, Dat his great theory, and Wagner his 'Fliegende

Who has not felt, on taking up anew an old

out impressions of the sort of day as well, whether which to brush up one's personal interpretative abil. study and rendering of the more countex musical n was windy or full of sunshine or both, on which the maying of that same composition, perhaps some years plore, had for some reason or other become memowhel Who has not usually felt this phenomenon common enough as regards momentous happenings of stactical daily life, but so peculiarly charming connected simply with an artistic achievement, coupled most often with a beautiful spring or summer day? and who cannot point in company with the great sames mentioned by Lombroso to summer-time as the sugnsor for some of the best learned, best felt compositions in their repertoire. The way the leaves nutled and the lawn looked an accompaniment to that particular Beethoven sonata, the very way in which one leaned out of the window and heard the bees hum after this Chopin nocturne!

From a sensory stand-point it is reasonable to suppose that when several senses are stimulated they would tone up and strengthen all the mental impressions, and that, to a musiciau not too much fagged with the winter's work, the very seeing of summer would make his auditory impressions so much the keeper. From the moment those tiuy little leaves unfurl they signal to all to breathe fresh, to dust off that which has become musty in their emotions, to and to look with expanded chest around and take

Strengous thought finds itself at first without reason for existing, but creeps back slowly, slowly, with prolonged rest; the faded sense of feeling left as an heritage from the winter is revivified as though emotional sap stirred in people as liquid life in trees, and again there is no perfect peace if one does not put first three, four, five, six weeks at the opening of spring one eannot rest; ideas come knocking, and just then, when the blossoming year is not too young alive and lively. and not too old, the most satisfying, most engrossing, nork should be done: the working up of a repertoire. The drudgery of learning these pieces belongs to the past; in this time that which is art and purely art need only be considered: the elocution of playing, the subtleness of feeling made evident. At this an unlimited amount of labor can be expended, a labor for which deliberation is peculiarly necessary, and only possible where the days are free and when the choicest hours for clear thinking can be waited for and then lad uninterrupted.

In the winter the rapid succession of lessons taken other for the teacher, so that the scholars far enough advanced should store away more or less for future se the points received on different compositions taken during the winter's study. A piece gets even given a satisfactory rendering. to costing too much when it is dwelt on for a goodly share of "the quarter,"

Time is needed for the thorough digestion of a composition, and one hour a day practice for six days spent on the same composition. To study on three except by the favored few. more pieces abreast is, for this reason, productive amount of time in a day to one composition alone. to polyphonic forms. For reasons which will appeal to most students this is a long stretch of leisure ahead.

field a recital program, worked up in the summer, is very valuable part of their capital stock. It will do their patrons good to hear what they can do, and will offer them the most direct and profitable of it is doubtful if any permanent progress in this direction. advertisements. Leaving all other things aside, a tion could have been effected without the music cubs. teacher is probably never so well received as when

ours, the summer gives the compensating time in rial at hand upon which to draw for the successful ingly!

an absolutely free summer.

for holiday work by all those whose very vocation simple nature. proclaims them sensitive to all outward impressions. As a consequence, the music programs of the clubs a stimulus.

It is not at all necessary that agreeable study in become annual events. summer should signify a holiday devoid of all that which goes to make a jolly resting time. Three hours stretch the eyes open nearly gone shut in the studio, a day devoted to musical thought on definite practical lines is ample, and that leaves ample time for dances, picnics, boating, and all other forms of pleas- weeks before the festival and some popular cautata ure that make summer-time delightful.

students who paint, paint, paint without cessation or factory from a musical stand point, as there is not recreation eventually do the worst work; their canvas sufficient time in which to gain the more delicate reflects their dulled mental condition: starved of all and beautiful effects due to correct shading and living, vivid sense-impressions. Shakespeare was made phrusing. However, it is a step in the right directhe growing energy to some use. More than those in part by the unlititudinous variety of things he had tion, and may, in the course of time, lead to perma seen, heard, felt, and even smelt so well, and the musician's work is also the best whose sense-impresdesire to achieve slips, willy-nilly, to the front. Then, sions are well fed and whose feelings are kept most ment in the South is the increase of charms-chairs

THE DEVELOPMENT OF MUSIC IN THE SOUTH DURING THE PAST TWENTY YEARS.

BY E. L. ASHFORD.

in the past few years responded to the great wave this most important department of our musical life. of musical development that is sweeping over our However, the Southern Music Teachers' Association weekly or oftener precludes the possibility of giving nation, making us the proud and happy possessors is doing aggressive work, and must, in time, exert effect polish to the pieces prepared one after the of artists and composers of international reputation, an influence that will compel more thorough prepara good schools of music, fine orchestras, and singing societies, and-in some localities-of annual Music Festivals where the more important choral works are

Several factors have combined to retard this devel

of better results than taking the same number of the natural temperament of the Southern people,

In accordance with this love for melody, the study Fork is practical only when there is no new stint they have given to music has been almost entirely be accomplished every few days and when there is no new stint they have given to make the purpose of in the direction of voice-culture for the purpose of in the direction of voice-culture for the purpose of For those in the fall, enter on a new teaching saidy neglected. But of late years one can see some not only rapid, but founded upon the principles of saidy neglected. But of late years one can see some not only rapid, but founded upon the principles of saidy neglected. slight tendency toward concerted work, and the true art. formation of music clubs among women has done much to foster this change for the better. In fact,

The history of these organizations in the South what he thought of her prospects. or she can by practical demonstration show that is about the same as in other sections, excel that If the winter has been one long round of teaching when the spirit of development when the spi

ity, for woe unto those who let such practice go for forms. The best possible foundation for choral work more than a year at a stretch! Teaching increases is the chorus choir and give club, and these were one's mental aptitude for such work, and it is a pity a'most unknown among us. Very few of the men if the results are not reaped through that luxury pro- could read even a plain hymn-tune, while the women vided pretty much only to the teaching profession: were not much more capable. No attention had been given to stringed instruments (except the guitar and The choice of a congenial summer sojourn is to be banjo); so there was no nucleus upon which to build considered an all-important factor in the plans laid an instrumental accompaniment even of the most

A landlady with a more than jarring voice cou'd at first consisted entirely of solo work. This soon effectually upset the artistic tendencies of the hour, proved tiresome, and Artist Recitals were introduced. and the more serious pros and cons make or mar a This plan served a double purpose in cultivating the valuable holiday. A resort made up of social bustle taste of the associate members for a better class of is strictly to be avoided, whereas a little nook far music, and inciting the active members to concerted from the madding crowd where one can get closest effort among their own ranks; and eventually led to Nature in company with a few congenial friends to another and more important step, viz.; the bring is the best. To some the emptied cities-with all the ing of really good orchestrus among us, so that it comforts of home, neighbors absent, cold baths, and has become possible at least once or twice a year flying trolley rides-may be all that one can wish for to hear really fine music properly rendered. In at good results; but in every case a decided change is least two Southern towns (Spartanburg, S. C., and

full orchestral accompaniment during the festival. In other cities a chorns is gotten together a few or oratorio selection prepared for the occasion. It It has been remarked at large art-schools that those goes without saying that this plan is not so satisnent organizations.

Another encouraging feature of musical develop in churches, and the frequent rendering of sacred pulsic is not so difficult either to understand or interpret as oratorio, yet it is lofty in character and purpose, and increases the desire among musicians to work together, and also adds to the dignity and inpresciveness of the church service.

While we are developing-slowly, but surely n'ong the above lines, we are also making some little WHILE the South has always been recognized us progress in the line of teaching, though we still lack the laud of "music, love, and flowers," it has only a great deal of reaching a satisfactory standard in work among us for teachers who are really good musicians, and not merely "faddists" on the subject

For our more tapid and genuine development, we opment in the South-land, probably the most impor- saddy need intelligent and unprejudiesd new paper tant one being the desolation that followed the Civil eriticism, for it is upon the press we must to a War, which made the study of music (and, indeed, large degree rely for our musical standard). Fulsome o always better than six hours' work in one day of all the fine arts) a luxury not to be considered praise for the amateur may be prompted by the laudable de ire to encourage the young student to till To this disadvantage of environment may be added greater effort in his chosen art, but the nearly lu mo t ca es is to foster a degree of complacen y quite the natural temperature of the natural temperatu and enlarged opportunities for its broad and compa hensive study, let us hope that the standard of criticism will soon be raised to its proper level, and solo singing consequently part-singing has been that our musical progress in the near future will be

> A CRITO, on arriving from a recital given by a young woman aspirant for pianistle honors, was asked

"Ah, the beautiful erenture!" said he; "her prosis about the same as in one; not the form of peets, who knows? She play with a nuch feeling when the spirit of development took the form of

STUDY ABROAD NO GUARANTEE OF SUCCESS AT HOME.

Every year at this time a certain number of likely to keep out of signs of the policy of the law a goodly number among us, who, while building for manages by social influence or some other to play a goodly number among us, who, while building for manages by social influence or some other to play a goodly number among us, who, while building for manages by social influence or some other to play a goodly number among us, who, while building for the future of the musicians complete the term of their European study gratuitously at a concert. and make up their minds to come back to their own land. They look forward to their work as a dull preliminary to the glory of a professional carcer. But short of the very greatest of her kind, and it is only in retrospect the days of their study, in nine eases a short time before the virtuosa who was coming out of ten, seem peaceful and satisfying in comparison back to our own land to enjoy such triumplis to the with the hardships in beginning public life.

the same. In their own home their musical talents to get pupils. And that life starts a new kind of attract attention early. They become juvenile prod- drudgery for her. This is the experience nine out of igies for their own class, if not for a larger cou- every ten American students who go abroad and munity, before they realize it. As they grow up and study have to encounter. The case of the woman continue to appear to inexperienced persons about planist is selected because that is possibly a little them really promising and talented musicians, the harder than most of the others. But in every class talk of a professional life soon begins. They go to there is the same disappointment, and men and women the best teacher in their town, and after that to some undergo the same difficulty. Possibly their talents works. Neglecting not the intellectual side, the large city for the advantages of the instruction to be entitle them to no greater success; but that is a strive to educate along the lines of true musics large city for the davantages of the invariance of the subject. And their ambitions, even ideas. They learn the patient, long-suffering size of the subject. And their ambitions, even ideas. for this person and that, and collected advice in every though mistaken, are deserving of indulgence. quarter, there is talk of a period of European study, and if the money is available the student usually goes seem to be possible. That is not likely to come into themselves with looking well to the material while abroad. Sometimes the money is in the immediate existence. If some one would persuade all those amfamily; sometimes it is begged and horrowed from bitious youngsters that there is a decided limit to leave results to the fashioning hands of the future more fortunate relatives and members of the family, their talents, and in any ease their rewards are not and in some cases philanthropic ladies of musical taste, very great, there might be fewer stories of failure and truth alone is eternal. who are never so happy as when they are nourishing disappointments, but if there was such a person or mediccrity, raise a subscription for the aspirant, and such a group of persons, like a college of cardinals. he or she goes to Europe. Here in nine eases out of the aspiring young musician would never take their ten is the first mistake in a career that is more or word, or believe any chilling negative as to his, or her, less likely to be altogether in error. Nine out of ten heaven-given talents, and then what would the Euro-American musicians could learn just as much in their pean music-teachers do? It would be one step forown country as they can abroad. They could be just ward, if these musicians, destined to remain in the as well prepared to teach here as in any other coun-humbler ranks and be only teachers and such modest try, although it may be an advantage to them and workers in the art, could be persuaded to remain in an attraction to pupils to know that they have their own country and learn here the necessary acstudied under some distinguished foreign master, even quirement without the inevitable European experiif he is so old as to be in his dotage.

tween which their friends hear wonderful stories of York Sun. their advancement, the pianists and the fiddlers pass through their allotted time of instruction. Usually they are eager to make an appearance abrond, and as this costs very much less in Germany than it does in this country they are generally successful. They play in a Berlin music-ball before an audience of fellow students, deadheads all of them, and a few has no literature!" We maintain a golden silence picces, looking at the notes, in order that the base crities who will group this performer along with half when one from across the seas remarks: "You may take a new and fresh impression of them, and if a dozen others in a paragraph next day and mention Americans have no school of music-no national very little more than their names and their teacher. type!" Composers of merit cannot be denied us; but Sometimes, through conditions which are not always none has yet arisen with that distinctively national correct relation of hands to keys, and also to income the control of the control o easy to define, they may get several sentences of flavor which the palate of the musical epicurean dethattering description all to themselves, which are mands. While the work of the last quarter of a ing of keys. In this way a graceful execution, as an promptly printed in a neat little pamph'et and century has done much toward refuting the idea that as a clear conception, can be retained. brought back to this country for the delight of their we are a nation of musical parasites, imbibing all our friends and the enlightenment of those whose business life from foreign institutions, much remains to be active to know what good prive aboving should be it is to know what good piano playing should be. complished before the American school of music shall rivethm must be thought of and all crescends and the complished before the American school of music shall rivethm must be thought of and all crescends and the complex of the Most of them are benighted enough to believe that take its place with those of recognized musical diminuendo signs observed. The emotional quality on the strength of that appearance, combined with a nations. letter of recommendation from their teacher and a few the might be well to ask ourselves along what lines such tone-qualities produced as will bring out the few such tone-qualities produced as will bring out the few such tone-qualities produced as will bring out to the second of the composition must also be says to the composition must also b

that it is lucky for them they have enjoyed a few hanny hours of illusion. The young winning arrives the hours of illusion. The young winning arrives the hours of illusion. The young winning arrives the hours of illusion. happy hours of illusion. The young woman arrives bern with her hours and her criticions. The first with her hours and her criticions. The first here with her hopes and her criticisms. The first so much to contend with." There is a teacher who viously obtained. thing she does is to seek a musical agent, who regards revels in all that is ancient and as heartily despises her from the moment he lays eyes on her first as all that is modern, whose receitals, long and dry, slovenly practice of either old or new pieces on a sovenly practice of either old or new pieces of the sovenly practice of either old or new pieces of the sovenly practice of either old or new pieces of the sovenly practice of either old or new pieces of the sovenly practice of either old or new pieces of the sovenly pieces of the sovenly practice of either old or new pieces of the sovenly practice of either old or new pieces of the sovenly pie legitinate prey from whom he is to squeeze every abound in sonatas of the Clementi, Diabelli variety, possible cent. To her surprise, she soon discovers for he is an allopathist of the deepest dye, and his ration are the great factors that help people to that there is to be no compensation for her appearances, and she is lacky if she is able to find a place. ances, and she is lucky if she is able to find a place, even in a concert bill, without being compelled to may there are no and of its concert bill, without being compelled to may there are no and of its concert bill, without being compelled to may there are no and of its concert bill, without being compelled to may there are no and of its concert bill, without being compelled to may there are no and of its concert bill, without being compelled to may there are no and of its concert bill, without being compelled to may there are no concert bill, without being compelled to may the concert bill the concert even in a concert bill, without being compelled to pay there any good thing come out of Nazareth?" for it. It very rarely happens that anything is accomplished through the first agent. The experience is home that in the consecutive in the proper incestive in the proper incestive in the proper incestive in the proper incestive is the proper incestive in the proper incestive in the proper incestive is the proper incestive in the proper in the proper in the proper plished through the first agent. The experience is his musical antipode, who fondly likely to be profitable to him, but in despair the aptimal the distinguishing reasons. likely to be profitable to him, but in desparate as the datinguishing feature, the national accent, in our pertunity to play it in public; for this reason plicant goes to a second one. Of course, more money future American data, via...

gagement that pays her a cent. If her money holds is a genuine musical utterance. gagement that pays her a cent. If her money to out she goes to another agent, but if it doesn't she is fortunately, it is to neither of these that we had out she goes to another agent, but in the public until she for the development of our national type. We have

demand, whatever the degree of her merit may be, delight of her family and her own enrichment settles The experience of these musicians is nearly always quietly down to the business of teaching, and is glad

Only one remedy for these disappointments would ence-that only serves to emphasize their lack of suc-After two or three years of study in Europe be cess-in the great ambitions they entertain. Now command. Only pieces well worth keeping should be

THAT NATIONAL TYPE!

BY MRS. HARLOW WOLCOTT.

WE are all familiar with the expression: "America

untrustworthy or trivial phrases of criticism, they
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may return to the United States and the Un may return to the United States and begin here the future of our country at heart? What are we doing which the piece should be studied as a whole of which the piece should be in our own community?

plicant goes to a second one. Of course, more money future American elassies, which wholly unmindful is he should be frequent public recitals, in which parts.

rarely happens that she is ever able to get an en-

the future on sure foundations, yet live in the glorious It rarely happens that a woman pianist is ever in present. They are not looking for a musical Messing nor a Christopher Columbus to sail into unknown seas and discover a new continent of musical theory They are a practical sort of people, and, first of endeavor to raise the musical standard in their on community. They may live in remote districts, when popular sentiment does not encourage education alone the lines of higher musical culture. Laying sails petty jealousies, they seek to introduce standard mesical literature, and to bring into their midst artists from abroad

They encourage our own composers, by giving such omposers a prominent place on their programs, and by forming clubs for the analysis and study of their the teacher's life; realizing that we are too near th present to get the right perspective, they content knowing that only the fittest can survive. That

THOROUGH PRACTICE ON OLD PIECES.

THE problem of retaining old pieces is usually overlooked by even amhitious players. Having once learned a piece, they seem to consider it learned for ever, and give but very slight attention to keeping it in miud; as a consequence most of the old pieces are not in playing condition, so that, no matter how many years have been devoted to study, the player finds himself with but a limited number of pieces at his selected, and none dropped until the repertoire is so large as to render its further use immaterial.

It is sometimes actually more difficult to keep at old piece in good playing condition than to learn a new one, as the playing becomes so automatic that the fingers are not under good control and the mind is apt to wander. It is therefore necessary to review the old practice hands separately, in order to acquire and b he cognizant of a perfect finger-action, and to maintain

As to interpretation, the "slow" and "hands sept of the composition must also be kept in mind, and brought up to the right tempo. When this has been Disenchantment comes so soon after their return that it is lucky for them they have enjoyed a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively a new piece so done the piece is comparatively and the piece is comparat

Think for a moment, and you will see that result in an artistic production. Incentive and the requisite incentive, and nine times out of to is paid to him for advancing her interests, but it that, while national flavor surely lends a special intake a prominent part.—Mrs. A. K. Firgit.

FIVE-MINUTE TALKS WITH GIRLS. The Lessons of the Summer.

BY HELENA M. MAGUIRE,

In times primeval knowledge was acquired in many and various ways. People took lessons from things animate and inanimate, and learned from vegetable and animal, as well as from human, nature. As time went on, however, the wisdom gleaned from natural sources became sorted and stored into neat bundles and handed down from wise man to wise man, until it came to be taken for granted that these hundles contained all knowledge, and that it was only necessary to go to a man possessed of a store of knowledge and receive due portion thereof. So it came to pass that men bowed before the Human Mind as supreme generator of wisdom, and, ignoring all else, placed their young at the feet of Human Erudition ineased within four close walls, where they learned to think of the world as a pasteboard sphere, of man as a series of charts showing horrid interior views, of animal life as dead things which they shrank from touching, and so on to musie, which they studied as something peculiar to mankind, beginning and ending therewith. Various platitudes on the singing of the birds were divulged, and perhaps passing mention given to the fact that the vibrations of ether which make music make beat and color also when very much accelerated. But only a very few of the many thousands of girls who have studied music have been taught to think of it as a part of the great scheme of the universe. Now, bowever, our wise men, having burst the

amppings of the onec-thought sufficient stock of knowledge in their efforts to widen and re-enforce it. are thinking themselves back to nature and to "first causes"; but custom and usage, two tyrants of our day, still confine us, for ten months of the year, within the restricting barriers with which civilization encompasses itself about As this leaves only two months in which you may study where and what your youth and tendency choose, make the most of them. When you have finished your term of lessons; when the final recital is over and you have either packed etudes and scales away in your cabinet, or else prepared earefully a program for summer work at the piano,-which is most apt to sizzle into desuetode as one hot day succeeds another and the mercury establishes itself firmly in an elevated position, then go out; be one with all the other growing, happy things of earth, and take your lessons from all the universal creation.

Learn the lesson of the leaves in their tireless repeition of one beautiful, vernal theme; learn the enire precision of Mother Nature in all she does, and bel her unvarying regard for "form" in the midst of apparently careless luxuriance.

Learn of the insects, in their busy, energetic living; Natch and listen to them, and see what proof you can find for Mattieu Williams's quaint fancy that they use, in their common, every day table talk, those sounds which are heyond the vanishing-point of the human car. He thinks that they communicate with ommence at one hundred and thirty-four trillions per cond. Such faneying (a dwelling in the fairly-land which Mendelssohn could never have written his my lesson-period he would make some caustic remark busic to The Midsunmer Night's Dream," nor which would cause his speedy withdrawal. Weber or Humperdinek their delicious fairy operas,

and places. The birds sing at their stand would repeat in Germany during all the husy day, earoling most lustily two. If that failed, he would resert to signs,"

THE ETUDE the while they build and plaster and thatch their of raising large families.

music for us in the evening.

not learned the lesson of the birds, because we are his severe methods than to any other teacher." too absorbed in sordid work and gain to sing. In a the darkies among the cotton), where it is in very bad taste to sing along the public ways, where the maidens go about with silent lips and contracted brows, "the worried archangel aspect," as Robert than to pucker their lips into a ridiculous whistle, it is fruitless to expect that music will take root and hecome a musical nation while we toil so long and hard that there is no time to make music, and then straightway pour what was so hardly earned into the nockets of foreigners.

This paying money to sit in an uncomfortable seat Said he: and listen to a foreigner make foreign music is neither a joy nor a relaxation, as is proved by the tense faces of those who do it, nor is it advancing the cause of music nearly so much as making our own music would, as singing about our tasks, and singing for the joy of living.

Music-true, healthy music-is the natural expression of happiness, and we must be a happy people before we can be a musical community. This we can never be while our rich deny the poor whom they have always with them, and spend their money in fruitless attempts at imitating other nations, and while our poor waste what they have in the struggle to imitate the rich. Snobhery is rampant in our land, and music is deeply infected. It needs the infusion of fair young truth and naturaluess, and it is for you, twentieth-century girls, to learn the lessons of Nature, to bring them into every-day use and practice, to spread the gospel of happiness, to sing, sing, sing, with fingers and with lips, and, like the Lady of Banberry Cross, to make music wherever you go.

SOME PECULIAR TEACHERS

BY FREDERIC A. FRANKLIN.

A NUMBER of musicians happening together one evening were passing the time by relating their experiences with various music-teachers. It seems from their stories that the musical profession contains a large proportion of eccentric characters.

One of them, speaking of his musical studies, said: "During my student days I had at least twenty different teachers. My first was a queer old German who bore a striking resemblance to Liszt, which he enhanced by wearing his long white hair in the same square-ent fashion. In order to cultivate a quiet posi-18,000 vibrations) and the heat-vibrations, which to the back of my hand, telling me that it should be must have been solely the result of love of show, or on the back of my hand, telling me that it should be must have been solely the result of love of show, or on the back of my hand, telling me that it should be must have been solely the result of love of show, or on the back of my hand, telling me that it should be must have been solely the result of love of show, or mine if I played for a certain length of time without of indifference." dropping it. Needless to say, the money was seldom earned. He could not stand it to have anyone except

"I well remember my first lesson. His first question Make friends with the birds, and they will show only German word I knew, where upon he said: only German word I kines, and they will show only German word I kines, the should be will show only german word I kines, the should be will show only german word I kines, the should be will show only german word in the show of the should be will show only german word in the show of the should be will show only german word in the should be will show only german word in the show of the should be will show only german word in the should be will show only german word in the should be will show only german word in the should be will show only german word in the should be will show only german word in the should be will show only german word in the should be will show only german word in the s rain in artificial thing, only to be permitted at first address me in English, and if I made to under writing: also must ambitions young composers, and only daring all. the stand would repeat in German, then a mixture of the stand would repeat in German would repeat in

Here a violinist spoke up: "It may interest you to homes, and through the many trials and vicissitudes hear of another old German, a teacher of violin, who used to compel me to stand with my right shoulder The workman who gaily sang the same song every and upper arm against a wall, or hold a book under morning as he plastered the house next door to uny arm, in order to secure a quiet upper arm. He Tschaikowsky's home, thus furnishing the composer made me practice wrist-bowing until I felt as if my with a theme for the "Pathétique Symphony" was a right hand would part company with my arm, and truer musician than we who go silently about our finger-gymnastics until the muscles of my left hand work all day and then pay some one else to make and arm would be sore from my finger-tips to my elbow. I felt, at the time, that he was very hard on If anyone wonders, in your presence, wby we are me, but if he were alive to-day I would thank him for not a musical people, tell them it is because we have the usins he took with me. I owe more to him and

"This talk," said a third, "reminds me of one of land where one may pass from coast to coast with my first teachers. He was a young man (a wild out hearing a merry chorus in the fields (excepting young man, hy the way), but a fine musician. He would sometimes explain the various pisno-touches by comparing them with billiard shots, etc. For instance, in a certain passage where an arpeggio for both hands ending with a heavy secent on the upper note Grant has dubbed it, and the lads seldom go further occurred, he would say: 'Don't you remember that billiard shot when, by striking the ball in a certain way, you can make it revolve rapidly without leaving flourish. We need to go back to the teachers of its place on the table? Well, strike that last note in primeval man to learn the utter foolishness of trying the same way; make it stand out as the whirling ivory ball doss against the green cloth.'

"I had another teacher, a much older and more experienced man, and I want to repeat a bit of advice he gave me on starting on my professional career.

"'Be very careful in every remark you make to your pupils. Study the art of making your statements clear and explicit; use language that the dullest pupil can comprehend, and you will run no risk of being mismderstood; be particularly eareful not to let a mistake pass uncorrected. Once, in my earlier days, a pupil left me to go to a competitor. By inquiry I learned that the reason he gave for making the change was this: he had purposely played a few wrong notes, and, as I let them pass uncorrected, he concluded that I was either incompetent or eareless. Since then I have been careful to notice everything, and at the conclusion of each atrain or passage mention even the most trivial deviation from a correct rendering." Here another chimed in:

"I cannot think of any particularly eccentric tencher, but will tell of a man who had quite a large class in a town where I once taught. As he left just previous to my arrival there, I got most of his pupils.

'It seems that he taught everything; piano, violin, voice, orchestral and hand instruments were all one to him. His only object, so far as I could learn, was to teach each pupil to play a few showy pieces, and have them played in public. And the worst of it was that it was quite a small town, and the people consitlered my predecessor a wonderful musician, simply on account of the showy pieces his pupils played in his recitals: I can truly say that not a pupil could play a decent scale, although some of them had played Beethoven sonatas in public. He had even had one young lady play a simplified edition of a Liszt. rhapsodic, pulting it on the program as the original. And he actually graduated several pupils and gave

"I cannot understand such proceedings, as I after ward learned that the man was a well-educated musieian, and a composer, whose pleces showed consider great gap between our highest audible sound tion of the hand, he used to place a penny or a nickel to be knowledge, so that the work done in that place 190,000 without the country of the hand, he used to place a penny or a nickel to head the noted by the result of large of show or

LISZT once said that before a composer publishes the interest and appeal, and will help you to cultiimportance. If this rule were carried out there would not be so much poor music on the shelves of publishers and dealers. Mendelssohn once gave similar ad-"I well remember my first lesson. His used quastree of the to a composer who asked his opinion of a wast friend which, indeed, no one is a musician complete. was: "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch?" I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied: "Vein" the view to a composer who asked his opinion of a wast "Sprecken sie Deutsch." I replied the vi composition is a gem that the public has been looking "S music on artificial thing, only to be permitted at first address me in English, and if I failed to under"Isin times, and a mixture of the writing; also must ambitions young composers, and

AFTER THE STORM.

BY WILSON G. SMITH.

Passed is the storm; in distant sky Is heard the muttering, vague, of heaven's artillery. Islands of clouds, sun-kissed with roscate hue, Float languidly on sens of azure blue. The birds chant inhilates; in delight, High in heaven's vault, the swallow wings its flight. The sun, declining, like a regal guest, Gathers his robes and sinks in splendor to his rest. Twi'ight, mysterious, now asserts its sway; Likewise the ancient maid across the way. She, with a touch obtrusive, debonair, Thumps, with wild cestasy, the "Maiden's Prnyer."

PROFITABLE VACATIONS.

BY J. PRANCIS COOKE, M.R.

Now comes the vaca.ion scason, welcomed by the thriity and dreaded by those of precarious temporal prosperity. The teacher who is unable to take a vucation of some length and at the same time enst aside all must responsibilities is to be deeply pitied. By vacation we do not mean idleness, as many imngine, but rather an opportunity to relieve the strain of the regular work of the business season by ineise, special study, a change of scene, an opportunity to pursue some favorite avocation, a means to improve one's self professionally in order to insure n more prosperous future, and for ample time in which to plan a business campaign for the coming year. vacation-time that all of the foregoing will have ndequate attention. There is really no reason for wasting several months or even several days in an if one is obliged to remain in a city in summer, he ainless search for pleusures less satisfying than those may find a change of scene in a few minutes. From to be found in other branches of one's own profession the heart of a metropolis a fare of five cents and a or in other occupations that might aid in promoting short ride will usually bring him to green fields and of pupils and supply the demand.

of work, together with the general lack of excreise, some medical institution for the simple reason that they have made the error of attempting to put off tions, their vacations for a season of a few weeks in To the ambitious musician constantly anxious to the summer instead of taking the complexity and the summer instead of taking the su the summer instead of taking the occasional rests increase his usefulness, the summer vacation is often throughout the year that Nature demands.

PHYSICAL CULTURE.

a portion of one's vacation more profitably than in an effort to fortify the bodily health by natural decimal which many young art-workers have been tion can be spent very profitably in investigating the control of the profit an effort to fortify the bodily health by natural neans. In all human endeavor we are continually confronted with the proof of the Darwinian hypotheconfronted with the proof of the Darwinian hypotheconfronted with the proof of the Darwinian hypotheconfronted with all of the other integral let the musician remember that at the present confronted with the proof of the Darwinian hypothesis, maintaining the survival of the fittest. The older one becomes, the more apparent is the value of good and normalized survival of the fittest. The older one becomes, the more apparent is the value of good and normalized survival of the fittest. The older one becomes, the more apparent is the value of good and normalized survival of the fittest. The older one becomes, the more apparent is the value of good and normalized survival of the fittest. The older one becomes, the more apparent is the value of good and normalized survival of the fittest. one becomes, the more apparent is the value of good and permanently founded. The opening chapters of health. That it is the essential factor of real success Ruskin's "Modern Painters" contain advice that no one can deny. Indeed, it is one of the elements. might as readily apply to musicians as to art-workers of genius. Too few people realize that good hea'th in the plastic arts. Let the musician seek some new is simply a matter of eating, exercising, breating, and bathing. Let a part of the summer be given the entire winter teach of the summer be given the entire winter teach. If he has spent that men and women are like water: they shall be that men and women are like water: they shall be that men and women are like water: they shall be the original teachers and the same of the same and the same of the s and bathing. Let a part of the summer be given over to a strict attention to a wholesome diet a more than the entire winter teaching plano-music, he will find a find their true level. There's polluted with the entire winter teaching plano-music, he will find a find their true level. over to a strict attention to a wholesome diet, a mine of musical wealth in the songs and ballads of there's clear water. But one law is incomed through home course in physical culture, correct Four Live extra water.

THE ETUDE

individual will be a much better working machine with naught but vocal nusic, let him broaden himse during the entire year. Good health usually costs by becoming more familiar with the orchestral some nothing but a little time and common-sense. It is of some great symphonies. If he has given his estimated a splendid idea to take some periodical devoted to time to musical composition, let him pass to the study a splendid idea to take some periodical hygiene and health to create a new interest in plays of sound, and find a new aspect of music in the same hygiene and nearth to create a dev interest paper coveries of Helmholtz, Tyndall, and König. The master is the discoveries of Helmholtz, Tyndall, and König. to stimulate and sustain your musical interest.

CHANGE OF SCENE.

After attention to the cultivation of bodily strength the musician should give some attention to absolute rest-complete relaxation from thought and action of all kinds; but this should not be a matter of but a few days in summer, but rather a practice that should be continued during the entire year. After exercise and rest naturally follows a change of scene. The effect of a different environment is remarkable. There are hundreds of teachers at the present time who work fully as hard in summer as in winter and do not seem to show any evidences of the strain, for the simple reason that the work is done in summer schools, often some distance from their homes, and with different pupils and different scenery. The ambitious teacher, when considering the advisability of taking a course in a summer school, often fears that a continuance of musical work during the vacation season might unfit him for the labor of the coming year. Work is laborious only when the worker is incompetent, and the change of scene usually provided by the summer school together with the splendid opportunity to become better prepared in advanced methods of teaching has the effect not only of lightening the regular work of the ensuing season, but also, by the advantage gained by expeditious methods, the teacher is actually able to accommodate more pupils or have spare time for rest and business details. Under all conditions a change of scene is very desirable, but, when it also affords an opportunity for advancement, it is even more advantageous. Even

It is the musician's duty to prevent his work from 1 have said that the vacation should afford time becoming onerons. The present writer has a practice for the pursuit of a favorite avocation. We all have of taking a vacation of thirty or more minutes every certain inclinations, that though they may not lead day in the year. In this way he is saved from reach- to profitable vocations, are healthy mental appetites ing that condition where it seems imperative that all and demand gratification. All of these pleasures take idea of music must be put aside. To him the summer much time, and it frequently happens that the museason will always mean a lessening of the strain, but sician steals more time from his busy season to innever a complete separation from his life-work. With dulge himself in this manner than he should. If you of this delinquency is due to false ideas many continuous and the second of the delinquency is due to false ideas many continuous and the second of t n ust teachers the confinement and nuremitting strain enjoy photography, botany, geology, mathematics. history, or languages and yet carn your living by breeds a lassitude that seems to beget a sort of self- innsical work, it is a wise plan to use your summer pity or hyperm-thesia in councerton with imagined vacation to follow your avocation instead of making shiftless habits. The musician rarely stops to experiment of the property of the propert infirmities and weaknesses. A vacation that must inroads upon the time you should give to your regu-sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these loose customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that these looses customs may be sider the effect that the effect he spent in a sanitarium is not a vacation. The au- lar work. Gounod was an artist, Saint-Sauns is an ther has known personally no less than six musicians astronomer, Leoneavallo a man of letters, and Cui a who are obliged to spend their vacation season in military expert; but with all music is uppermost, and few know of their little safety-valves called avoca-

a long anticipated opportunity for exploration into branches of musical culture other than that with other periodicals devoted to the purpose of a state which he is regularly culture. which he is regularly engaged. This has been called There is, however, no way in which one can spend an age of specialists, and therewith has grown an deceived. There is no specialty in art that is not factors in artistic activity. No matter how remote thorough home course in physical culture, correct breathing in fresh air, and hygienic baths, and the ficilty. Hen the songs and ballads of there's clear water. But one law is more thanked the ficilty. Hen the songs and ballads of there's clear water. But one law is more thanked the songs and ballads of there's clear water. But one law is more thanked the songs and ballads of there's clear water. But one law is more thanked the songs and ballads of there's clear water. But one law is more thanked the songs and ballads of the songs and balla

sician owes it to himself to increase his ability n by spreading his attention over numerous studies and thus dissipating his efforts, but, by the process psychologists call assimilation and apperception, as ply the results of his researches in other lines to he every-day work.

THE NEW SPACON

The end of each vacation should mark a physical mental, and business renaissance. If this condition i not reached, the vacation may safely be said to have been wasted. The teacher should be able to enter upon the new season's work born again. He should have new and defiuite business plans for promoting the interests of his business and of his pupils. He should estimate the amount of work to be done i any given period of a coming season. He should consider what plan to adopt for the purpose of giving his work legitimate publicity. He should continual seek to enlarge his acquaintance among possible patrons in precisely the same manuer in which a busi ness man would attempt to accomplish the same ber pose. He should plan to stimu'ate a musical interest by means of a recital, concert, or some other legiti mate method at the earliest possible season in order that his pupils may be quickened and that little time may be lost by pupils postponing their lessons. I the teacher's mission is the dissemination of musical culture, it is well for him to remember that, although he may feel that his aim is very lofty, the great body of society itself does not change, and is still regalated by the irrefutable economic law pertaining supply and demand. The teacher must first create a demand for musical education upon the part of those with whom he comes in contact before he will have an opportunity to discriminate in the selection

BUSINESS AND VACATION.

He should continually endeavor to make the bus ness side of his life-work more practical and more systematic. The manner in which musicians regabusiness methods is often amusing. Their receipts are often scraps of waste-paper. Their accounts are frequently more intricate than the slate in a backstool tavern, and it is almost without question that the lose much money through sheer earelessness. Make from skimming over the biographies of a few great unusieians who have been careless, and, instead copying their commendable qualities, imitate the upon his patrons. There is nothing quite so div tressing to a business man as slovenly accounts and correspondence, whether intentional or unintentional Again, when the business paper of the musician correct and neat, the business man often infers that such papers as Success, System, The Book-keeper, at business men by outlining the methods by shill others have become successful. A portion of the business usages that these papers explnin. Above competition is exceptionally keen, and, even the do anything during his vacation that may not tribute in some way to his success in his life work

AFTER all we must come back to the old trul breathing in fresh air, and hygienic baths, and the Fie'itz. If, on the other hand, he has spent the winter and the water.—Ladder Home-Journal.

SUMMER READING FOR MUSICIANS.

RY FRANK H. MARLING,

MANY music-teachers and students look forward severly every year to the summer vacation, as a very of a French author, whose name, Camille Bellaigue. large number of them are so busy during the winter months that they have no time for the cultivation of their minds through books. To such faithful entitled to more attention than it has yet received workers the summer season comes as a sweet boon. with fair promise of the most delightful leisure, and ample opportunity for personal study and contact with the best literature. An attempt is made here to indicate some of the best recent books on musical topics which may profitably occupy the time of the readers of THE ETUDE during their vacation.

s perennial, and one of the latest books appealing this quality in our nature is "Among the Great Masters of Music, or Scenes in the Lives of Famous Musicians," by Walter Rowlands. This is far from and Our Girls," "Rational Methods of Music-Study," being an ordinary book of music-biography, works which are plentiful enough in these days of easy bookmaking, for the author has conceived the happy idea of collecting in one volume thirty-two reproductions famous paintings of musical subjects, and has apneeded explanatory text describing the pictures, and in addition to giving us the most delightful anecdotes and romantic incidents in the lives of the various composers introduced. We find many old friends among the pictures, including "St. Cecilia," "Bee'hoven at Bonn," "The Death of Chopin," "Morning Devotions in the Bach Family," "The Child Handel, and many others more or less celebrated. It is a pleasure to commend a little volume so eminently calculated to please the average musician.

Deaing in part with the same subject-matter and entirely different plan, is "First Studies in Music Biography," by Thomas Tapper. Mr. Tapper attained distinction a number of years ago as a master in the art of writing on music from the educational point of view, and this latest production of his shows his skitl in the selection and arrangement of his studies into other books. This end is partly arefully arranged series of questions at the end of such chapter, intended to aid in reviewing the sub- sion is needed. et, and the correlation of music history with promi-

ates and events in the mind. "Masters of Music, Their Lives and Works," is a w volume by Miss Anna Alice Chapin, whose former no introduction to the musicians of this country, havlooks. The Story of the Rhinegold" and "Wonder ing long been known as one of our most gifted and fales from Wagner," have enjoyed considerable popuarity. The author undoubtedly possesses the power of imparting knowledge through the medium of a imilar compilations, such as Scarlatti, Marcello, Pergolesi, Berlioz, and Gluck. The work is very attractive in typography and binding, and a number excellent portraits greatly enhance its value.

chape, and with such a fascinating display of type ested in the art. and paper. The author does not claim that his work THE music which hath charms to seeker a scale will be every inch whole and hearty will easily be solved. ven us a popular narrative, avoiding technicalities persons savage.

which are not essential for the ordinary reader. The volume is a worthy companion of the useful monographs on Bach, Beethoven, and Wagner, which preeeded it in the same series,

A translation has recently been made of the work is only slightly known in this country, under the title "Musical Studies and Silhouettes." His book is from the American musical public, as he is a writer of originality and charm. He has the merit also of selecting fresh and unhackneyed themes for discus- liberal arts in which science and taste preside over sion, such as "Sociology in Music," "The Exotic in the manual execution." Music," "Realism and Idealism in Music."

My Musical Friend," by Aubertine Woodward Moore, The interest in the personality of tamous musicians It is a series of practical essays on music and musicculture, and is of especial value to the teacher and student, as will be seen by the themes treated, which embrace topics of practical importance, as "The Piano "The Technique That Endures." "How to Memorize in Piano-Playing," "Time-Keeping in Music," "Guitar and Mandolin, Their Story and Mission," and many others equally useful. The author is a teacher of long experience, and her observations are the result of years of study and reflection. The purpose she has had in view is to show how the rational methods and cannot fail to be helpful to many.

equally excellent in its way, although written on an Piano." This unfortunate instrument is supposed to of itself. Proper physical exercises will aid a healthy dering career from house to house, during which it meets with the most extraordinary and thrilling ad-Victoria renders one of Mendelssohn's "Songs With- etc., which develop the nuscles. material. It is intended for initiative study, and the out Words" on its keys. There are twenty-five chapauthor's idea is to present the subject so that the ters, and another novel element is introduced in the exception cranks? Does the pursuance of art cause nader's interest will be aroused and he will extend tacts that each one of these is by a different author, the writers being English musicians more or less the liberal arts make men and women immoral! Is known to fame. Some of the productions (which are, it possible for any sane man to believe that God ing facts in the lives of the greatest composers, leof course, unequal in merit) are undeniably clever, endows his creatures with the highest gifts known to mining with Bach and ending with Wagner. But and the general result, though not, perhaps, of any humanity, and at the same time inflicts upon them the most striking features of the book are the very artistic value, is amusing and entertaining. It is a sin and sorrow-bringing vices? No orthodox or adwork to take up in hours of relaxation, when diver-

Two new issues in "The Music-Lovers' Library" mut facts in general history, especially of the United must command wide and favorable attention, both for States. This last method is a great help in fixing their subjects and their writers. The first one, "The Opera, Past and Present," is an historical sketch by W. F. Apthorp, the veteran Boston critic, who need thoroughly equipped scholars in this department of art. His book reveals a mastery of the subject which must be long; if a girl, it must be short; the boy can be gained only by years of familiarity and ex-Pituresque and popular style. These characteristics perience. It is of particular utility in tracing the development of opera as an art-form, and emphasizing girl. The wonder-child can have no companions. supports, which comprise some not often found in the part played by each operatic composer in bringing physical culture is not tolerated, because if perchance many physical culture is not tolerated, because if percha it to its present high state of artistic perfection. The other volume in this series, "Choirs and Choral Mu- hardly do to see a finely-shaped and well-developed sic," is by Mr. Arthur Mess, now conductor of the man on the platform; people might not believe him New York Mendelssohn Glee Club, and a man of to be an artist. A new "Life of Handel," by an English writer, C.

Alde Wille.

A new a Tork menuisson of musical activity. Of targe experience in this line of musical activity. Aldy Williams, a Cambridge University man, has

the work a well-known critic has well remarked "that to attain physical development, because it is said that
this work a well-known critic has well remarked "that to attain physical development, because it is said that
this work a well-known critic has made a singer must have good lungs and chest; otherwise. ast been issued in the series "The Master Musicians," his work a well-known entire has the last of the war about the these are brought out by the well-known English you have learned all that is necessary about the very often the mental faculties remain dormant.

The assertion that parents are directly responsible to the short of Publishers, J. M. Dent & Co., and it is difficult to subject." His chapter on the chorus and chorus-consame anything more dainty and tempting to the ductor contains the results of side knowledge and for the future of the child with the artistic temperature of the child with the artistic temperature

ARTISTIC TEMPERAMENT.

BY ANGELO DE PROBSE.

ARTISTS, it is said, possess a temperament of a peculiar kind, without which they could never reach the Parmssus of their profession. Webster defines temperament as "the peculiar physical and mental character of an individual." Webster also defines artist as "one who professes and practices one of the

Men and women possessing this so-called "Artistic A volume with a somewhat singular title is "For Temperament" are excused for many shortcomings: The world is accustomed to regard a person following any of the liberal arts as a crank or a half-idlot. If an artist be a slave to drink, tobacco, morphine, or opium, the artistic temperament is blamed.

In our enlightened age we ought to find more artists than we do, who are physically, mentally, and morally Music," "The Pianist's Left Hand," "Touch and Tone equally developed. If it is an absolute necessity for men and women artists to be cranky or crazy, it were better that we stop cultivating art for a century. It cannot be denied that an artistic temperament is indispensable to those who follow the liberal arts, but it must be the result of inspiration and enthusiasm. The planist who lacks these qualities finds his supeapplied to-day in other branches of learning may be rior in the new Invention called "Self-playing Piano." brought to bear on the music-lesson, and how reckless The organist without these qualities might change waste of time and effort may be avoided. Her work place with the organ grinder on the street without has received high praise in many influential circles, harm to the hand-organ. The singer might just as well exchange with the wooden Indian whom we find An unmistakable novelty in the literature of the before eigar stores. Let the young men and women piano is to be found in a late issue of a New York attend to the mental and physical development fore firm, called "'A 439,' Being the Autobiography of a most, and the "artistic temperament" will take care be gifted with speech, and tells the story of its wan-growth of mentality or thinking power. Of course, the instrumentalist has to avoid such exercises as would interfere with the dexibility of wrists and ventures, being wrecked on a railway train and fingers. There are many excellent physical exercises. finally winding up at Windsor Castle, where Queen other than dumb-bells, horizontal bars, punching-bags,

It is often asked: Why are artists almost without vanced thinker will dare to affirm this. Without dipping too deeply in the philosophic side of this question, it can be asserted that the early training of an artist is, in a great degree, responsible for his future. Parents who detect an artistle tendency in their child begin by fondling, caressing, and spoiling it, before it can take the first rudimental steps toward the temple of art.

The prodigy, or wonder-child, must not conform to conventionalities in dress or style. If a boy, the hair must look like a girl, and the girl like a boy; feminiulty is encouraged in the boy, masculinity in the

Public singers are the only ones who are permitted

The assertion that parents are directly responsible anyoning more dainty and tempting to the "solid for than these little volumes, so handy in observation, and should be read by everyone interobservation, and should be read by everyone intertrue. When parents and educators realize the importance of their mission and duty toward the new gen-The music which hath charms to soothe a savage eration, the question of how to bring up artists who

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PLAIN TALKS ON MATTERS MUSICAL.

BY EDWARD BAXTER PERRY

1. Are you a prusician?

ask himself, honest'y, this question, and answer it candidly to himself, with a view of attaining to selfknowledge, which many philosophers regard as the rattle around in it like dried peas in a wash-boiler. highest of wisdom; and also, perchance, of under- They could never find each other, nor the way out taking such self-modification as may possibly be to the end of time, and, when Gabriel's trumpet needed to arrive at the desired status. A few leading sounds the dawn of the last day, they would shut questions may serve to clarify the grounds of inves- their ears, declaring it was the cornet-teacher from tigation, and facilitate a correct and Incid conclusion, even though not in all cases an agreeable one.

First: Are you one of those who absolutely cannot endure a musical blunder except when made by your to his profession, and a drag on the musical progress great discrimination to discover that Miss -, so self; who fly into spasms of rage or agony at a false of his community. The public naturally judges a enteen, and only a student, showed immaturity! Is note or a faulty rhythm? I know many such, but cause by its representatives, and in such a case is anyone expect anything else? And is she therefore their musicianship is by no means proved thereby. justified in holding it in small estimation. Moreover, In fact, quite the reverse. Most of this morbid supersensitiveness is humbug, put on for effect; the rest not having common-sense enough to realize that whatis indigestion, or diseased and ill-controlled nerves.

and at the same time demonstrate their own vast pressing his own market, getting himself and his superiority, by displaying at all times an exaggerated calling despised by the very people he desires for his one's best is appreciated and valued in spite of second sort of holy horror for the slightest mistake, and patrons. Such utter lack of intelligence and foresight sary shortcomings. The frost of scathing ceasure feel that they have not earned their tuition and properly nipped in the bud the conceit of the pupil, unless they have administered a given amount of abuse and - III. Are you one of those superior beings who have wounded feelings In polite, but biting, sarcasm, which not need to hear him again, when he risits your town? says plainly "I am a musician and you are a fool." like the lawyer who was accused of showing contempt anyway, and, as you attained these ends some years best to conceal it."

makes the teacher feared and despised, instead of seen the elephant, why trouble to get another look? to art aims superior to personal interest and jet admired, estremed, and completed. It makes the lesson You are quite right; unfortunately for you, it would vanity, to a realization of the fact that the best is a trial rather than a pleasure. It destroys confidence he wasted time and money, for that one remark of terests of inusic are the truest interests of the and all possibility of personal influence. It kills yours, "Oh, I have heard him," shows you to be bein the pupil a nervous dread and self-distrust, which artist, without sufficient musical interest and com-I have known in many cases to completely ruin the prehension even to know what people usually go to

to, it is true; but the teacher is paid for instruction, leaves nothing more to be said, and stamps you at lay stress on the matter of agreeableness to the not abuse; for the help he can give, not for exhibitions once as musically dead beyond hope of resurrection, which is not a point of great concern to modern of hysteria or proofs of his own high mightiness. and esthetically greener than grass, and warranted Moreover, he should remember that if pupils were his fast color! equals musically, they would not come to him for Long ago in school you read "Excelsior"; hence lessons. We all make mistakes at times, and the you have read Longfellow. What need to know him a memoir of Claude le Jeune, the great Freed on true musician, realizing his own deficiencies, is lenient further. Years back you heard a celebrated "divine" trapuntist, written in 1630. The author says: with those of others. He knows the difficulties to be somewhere; he is to preach here next Sunday; he is overcome, and has tolerance for those who have not better than ever, and the sermon is new. What If there be truth in this statement, then definition yet surmounted them. He has interest and sympathy for all sincere artistic effort, however crude, and a matter Yoft have heard him. That ends it. Fortuof music ought to be revised in accordance with the contract of the c for all sincere artistic effort, however crude, and a nate mortal! How easily the needs of your soul are changed views. helping hand for those who are striving upward, but met, and the hunger of your higher nature gratified! have not yet reached his level. The higher he stands, How about the body? You must be a very cheap the more certainly is this true. It is those who can boarder. You had a fine Thanksgiving dinner Novemdo the least that are most hypercritical always. Fur-thermore, if he has his profession trule at heart for thermore, if he has his profession truly at heart, for its dake, if not his own, he will be first, last, and of your considerance. The "Household Dictionary of the season!" The "Household Dictionary its sake, if not his own, he will be first, last, and of your consciousness. There you are on a plane sounds so modulated as to please the caralways a gentleman, and, to this, courtesy and self-control are essential. Of all the pitiable spectacles meals a day are sources are familiar to you. Three square of combining sounds in a manner to please the standard of combinin whose resources are familiar to you. Three square of combining sounds in a manner to place which humanity furnishes, there is none more consumer of the combining sounds in a manner to place which humanity furnishes, there is none more consumer of the combining sounds in a manner to place which humanity furnishes, there is none more consumer of the combining sounds in a manner to place which humanity furnishes, there is none more consumer to place which humanity furnishes, there is none more consumer to place which have been considered as a single constant of the combining sounds in a manner to place which humanity furnishes, there is none more consumer to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in a manner to place which have been considered as a single constant of the combining sounds in which humanity furnishes, there is none more conmore temptible than that of the man dominated by his friend or a church cooping.

from a concert where good muste is to be beard, and the phelic papita aroup if they can, because it is given been papita aroup if they can, because it is given performance, public or a reinsteaming control of pleasing sounds." Christiani, writing from a performance, public or a reinsteaming control or reinste keep their papila away if they can, because it is pixen by or under the anapies of a rital leacher or school.

The second of criticisian witting in the thunds accreting every of pleasing sounds." Christiani, writing in the paper of pleasing sounds." Christiani, wr

They need hake no claim to come to the may possess plays more ability to find faults than virtues; an ear for absolute pitch and dexterous fingers, but they have neither artistic instincts nor ordinary busiits own interest, that constantly cuts its own nose off to spite its neighbor. If their souls could be dis-It were well if every reader of The ETUDE would covered with a microscope, fished out with a pair of watch-makers' tweezers, and dropped by the dozen into the lonely immensity of a child's thimble, they would

A person who cannot put his art above his petty spites and jealousies is no musician, but a disgrace such a person is standing stupidly in his own light, ever injures music or musicians in his own town Some teachers seem to have an idea that they must directly hurts himself. He is deliberately depreciating maintain their authority and the respect of the pupil, the value of the very goods he is handling, and dewould be incredible if it were not too common; would be amusing if it were not too disheartening.

the other school and fearfully inartistic playing.

ill-natured depreciation per week. Or they vent their always heard every artist before, and, of course, do

It being well known that the gratification of curiosor "O such a fool! but I am controlling myself-by a tity and the ability to say you have heard a celebrity are hindrances to musical development in the last mighty effort and trying my best not to crush you"; are the only conceivable reasons for attending a concert of court, and replied: "Your honor, I am doing my ago in Europe or some large city, where you would have it understood that you studied, what possible This is a fatal mistake from every stand-point. It use can there be in hearing him again? You have with a club if need be, to a higher plane of thought enthusiasm and spontaneous development, and creates youd and beneath the reach of the best efforts of any musical career of a talented and promising student a concert for. And how well we all know the tone of that remark of yours, uttered with that air of Bunders and discords are not pleasant to listen complacent superiority and conclusive finality, which

tors of your community schose obtions duty it is to Pierer's "Universal Lexicon": "Music is the art of presame 11. Are you one of those who always stay at home series a concert where good music is to be heard, and interest by criticals used to set the property of the p

It is hope not. But I know, alas, of many such. depreciating everything, and being satisfied with notion is the ground-element of much show your superior critical acumen by systematically desireciating acceptable acumen by systematically audible symmetry. Symmetry is visible in desired and symmetry on symmetrical motion and between the companion of the symmetry of the symmetry of the symmetry.

They need make no claim to being true musicians. ing and nobody? Do you really fancy that it as seem bored than to be appreciative; or that your own greatness is manifested in proportion to that of the ness intelligence. They belong to that stupidest class artist whom you have the audacity to attack! The of the genus home that has not sense enough to know larger the moon, the larger must be the dog the

Do you perchance wield the omnipotent pen of loss press criticism, and does your dignity demand the you should not be too easily pleased? How about the dignity and interests of musical art which, as 1 musician, you are supposed to serve? Do you in agine that either will be advanced in the public mind by your unvarying sneers and abuse?

Do you think the gifted, sincere, but nervously timid amateur will be encouraged, strengthened, and helped to do good artistic work by the consciousness that you are waiting to pounce on any little slip or crudity and hold it up to ridicule? Does it there never to presume to play-that is, never to enter the water till she can swim like a fish?

None of us is born fully developed or possessing ripened experience. These things must be striven for grown to; and, for proper growth, favorable condition are essential: the warmth and stimulus of timely and discriminating encouragement, the assurance that always blighting and often positively fatal to artistic

Now, dear reader, of course, I do not for a momen suppose that you personally are any one of these dis agrecable and discreditable characters I have been describing; but we both know plenty of them who and a disgrace to our profession.

It is our duty and our policy to use every mean legitimate and even illegitimate, to rid our ranks o

SOME DEFINITIONS OF MUSIC.

composers. On the contrary, the music of today tends to a larger use of the dissonance.

"Chambers's Encyclopedia" (1882) says: "Music A combination or succession of sounds having the property of pitch, so arranged as to please the car to be.

The man of a church Sociable.

The man of a church Sociable.

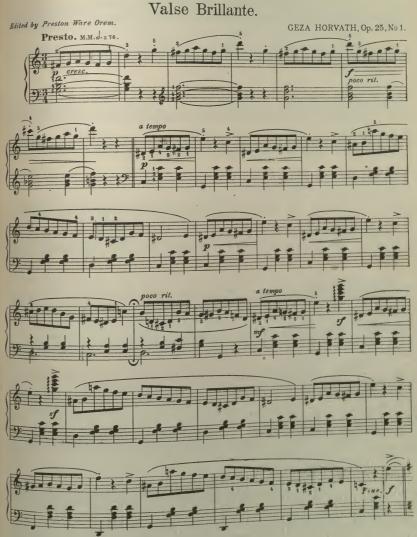
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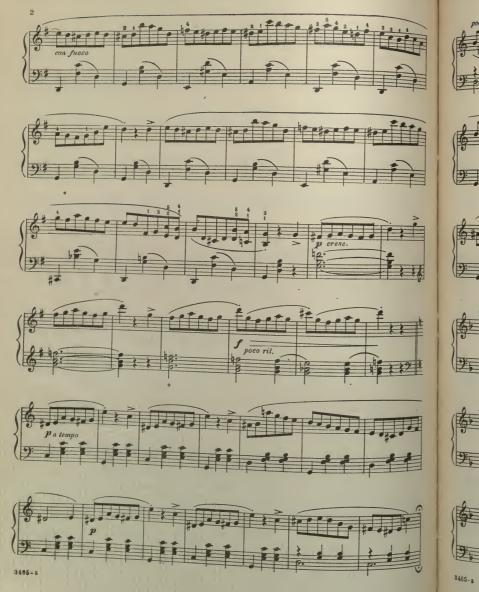
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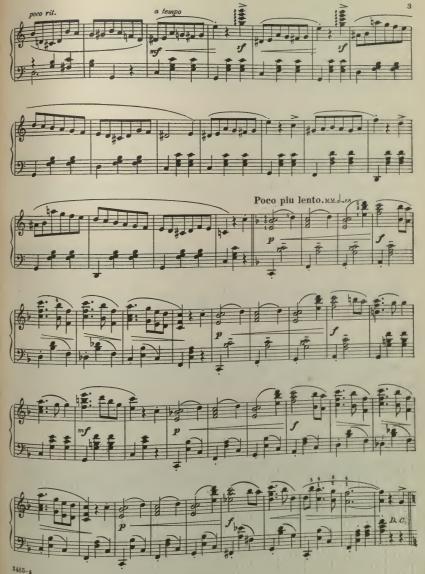
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The man of a church Sociable guishes in such a manner as to grantly to be a such as manner as to grantly the such as the guishes in such a manner as to gratify our sars and you fear the other fellow may get either credit or Do you feel bound to maintain high standards, and symmetry. Symmetry is visible hythun Berdis symmetry. Symmetry is visible hythun Berdis symmetry.

The Serpentine Dancer.



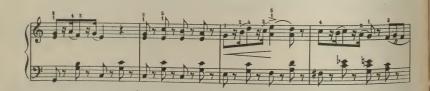


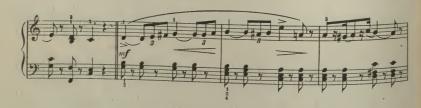


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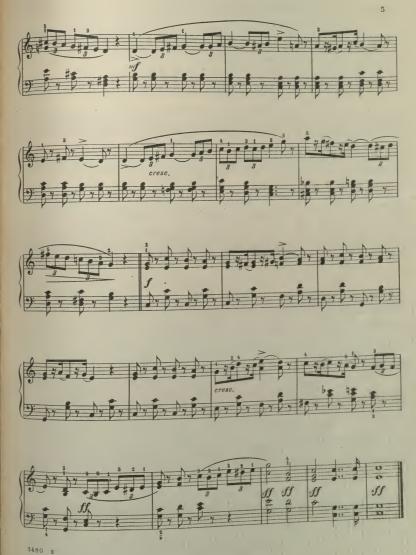
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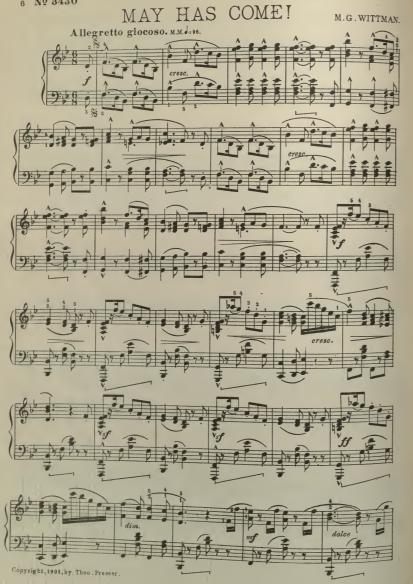


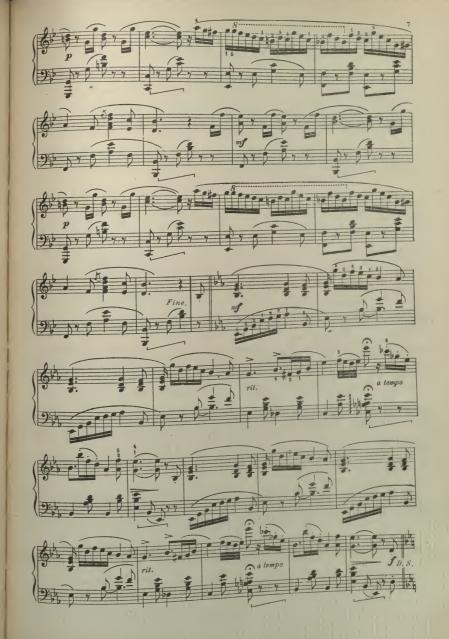






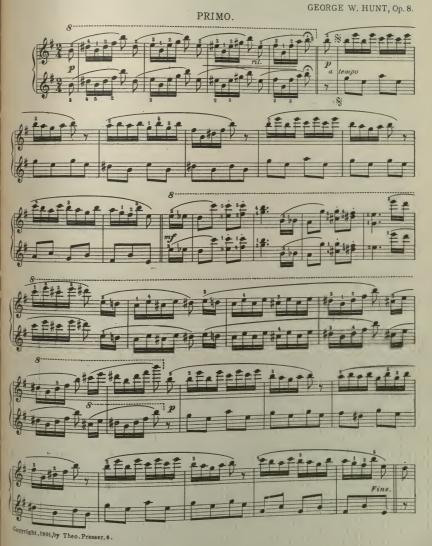


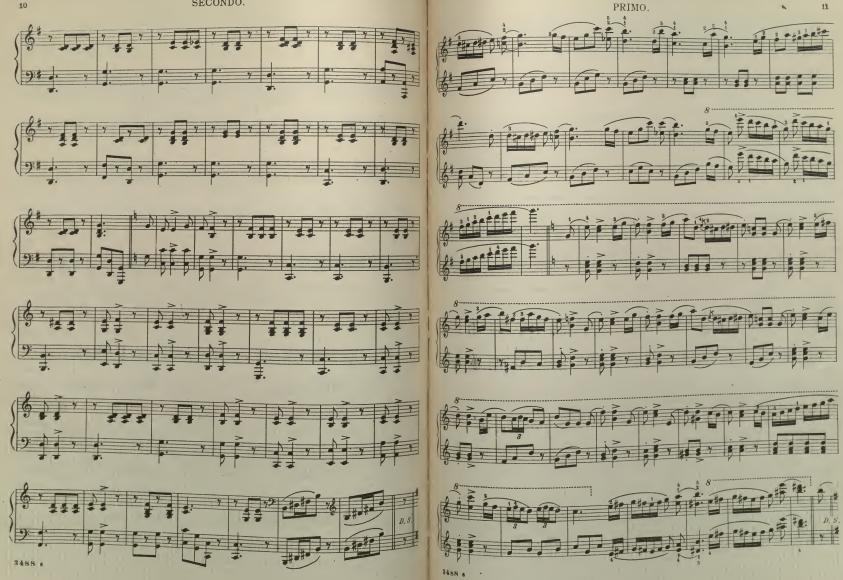




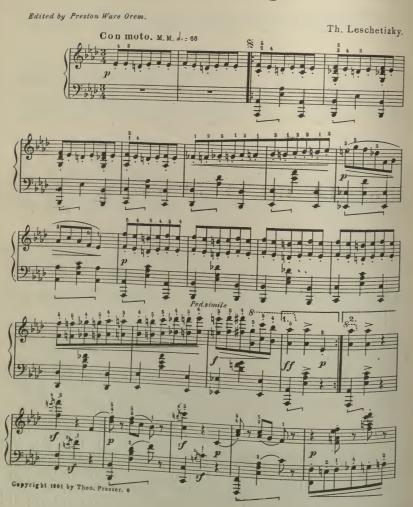
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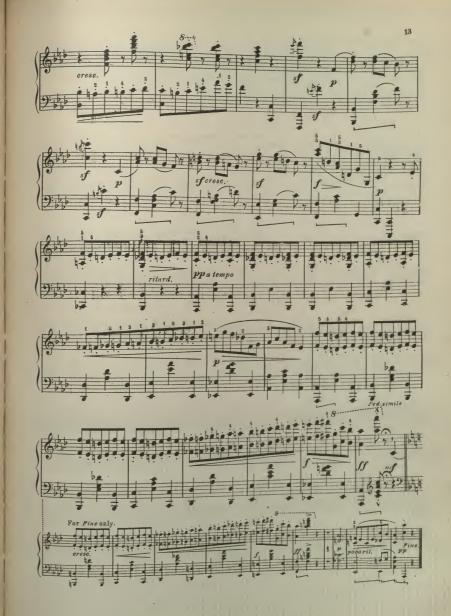


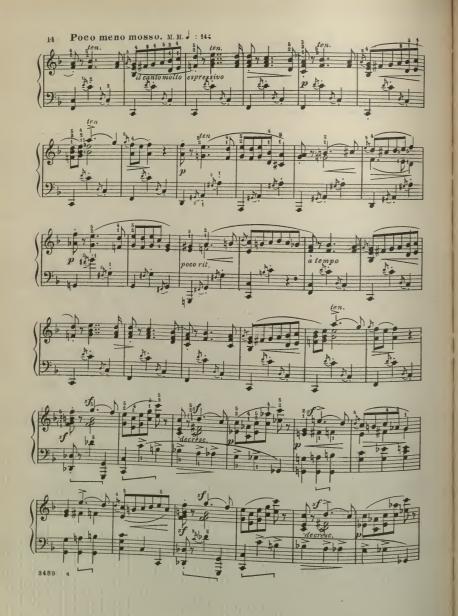


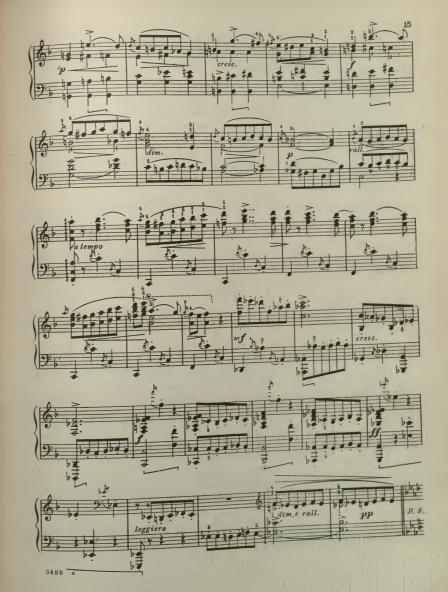


Valse Chromatique.

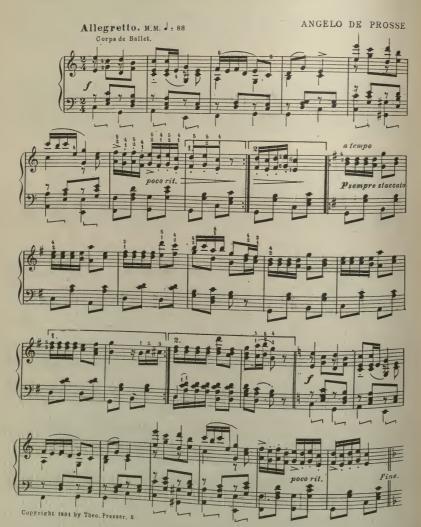


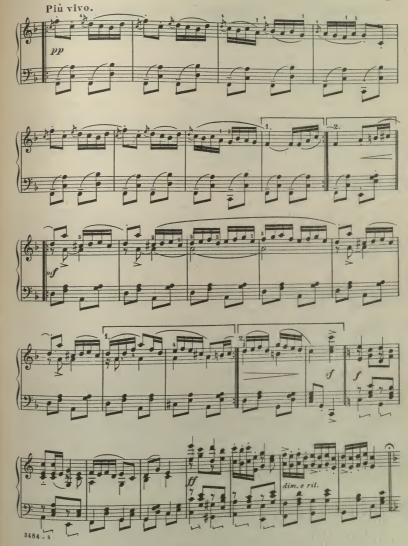


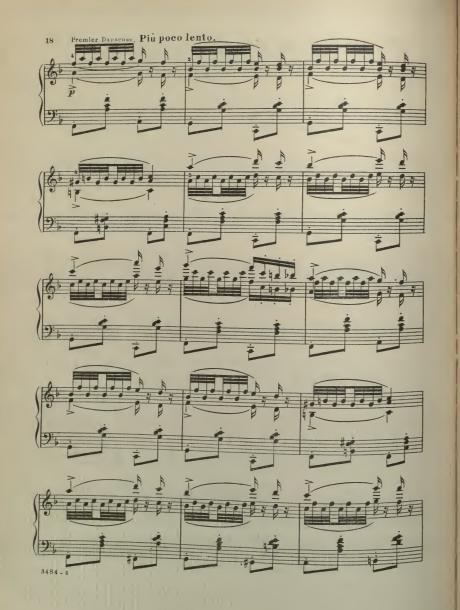


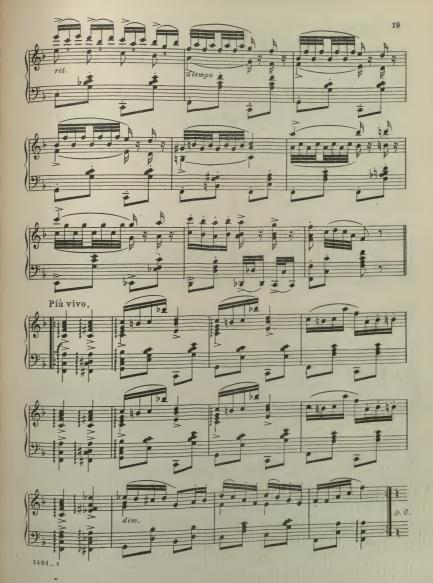


BALLET MUSIC.









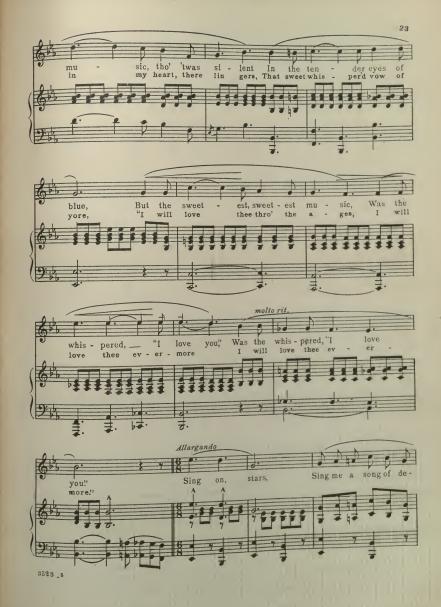
WHO IS SYLVIA?





A WHISPERED VOW.





HOW TO BE A SUCCESS. BY ALEXANDER MC ARTHUR.

THERE is no easy road to success and no short road. The life of an artist is arduous and self-sacrificing, although it undouhtedly is also the hest possible life, and the pleasantest to those who have the tempera-

As to the practical side of success, there is nothing essier to have if the student only takes the trouble to secure it. It is certainly worth the trouble. To the world at large a successful artist generally means a man with a large and handsome studio, with plenty of money to spend and no dehts.

I have in mind a small group of singers, instrumentalists, and composers in St. Petershurg, so contest with a simple life and so wanting in ambition that no offer of an impressario-no matter how flattering-can tempt them from their beloved fatherland. They make music among themselves, wear shahhy dothes, live in the poorer quarters of the city, and are generally looked down on hy the aristocratic circles of St. Petersburg. Quite inferior teachers are far more in demand, and no matter how eulogistic is the encomiums of real musicians given in their favor, they are not patronized. These men are generally called unsuccessful artists hecause of their lack of outside isme and wealth; nevertheless they are all of them truly great artists.

Nowadays lack of ambition in worldly affairs among artists is rather the exception than the rule. Simplicity is not the keynote of our times, and success m a great many instances is largely hound up with orldly welfare and a large bank-account. It cannot be denied, too, that the outward signs of success tend largely to an artist's vogue. For this reason a young musician should endeavor to establish himself as wel se possible. Pupils come sooner to a large studio, artistically furnished, than to a hare, comfortless pretty furnishings, statues, books, and paintings is other reason, he should begin at once to gather artistie and beautiful things ahout him.

namer of a Becthoven are tolerated only in genius. giving. So many bright and capable teachers are on interest him by talking about the concert and the People, however, are slow to recognize genius, whereas they are only too eager to acknowledge the charm of the ills that go with this sail state. kindliness and a courteous bearing.

artist who avoids both will find he acts wisely and for teacher's life. his own happiness. There are times, of course, when an artist-if he is an artist-must speak as he feels, whatever to his argument.

Young artists should never run down each other, all let them affect modesty—as regards their own achievements—if they have it not. A pretty wide from the sum-total of the fee. instances of this connected with the names of Tschaikowsky. Rubinstein, Paderewski, von Billow, Mas-

one spring afternoon. He was tying up you for a pupil." His terms are the spring afternoon. He was tying up you for a pupil." His terms are the spring afternoon. He was tying up you for a pupil." His terms are the spring afternoon. He was tying up you for a pupil." His terms are the spring afternoon. He was tying up you for a pupil." His terms are the spring afternoon. He was tying up you for a pupil." His terms are

composer and the world's greatest pianist, two achieve- tracted sickness. the previous afternoon paid me hy a young artist of if due notice has been given the college. tists were usually not as great as they seemed.

It sometimes happens that young artists are snuhbed in which case, upon presentation of a physician's by older and distinguished artists. It happens uni- certificate, the Conservatory shares the loss equally versally. Liszt snuhbed Rubinstein, and numerous instances of such like snuhbings are to be found in all but tend to future enjoyment.

Allowance should always be made for older men. Artists as a class are irritable, and easily vexed. Rubinstein was almost brutal at times to people near him, but he never failed to make an apology later to those who gave him the chance to do so. Sensitive people who took such outhursts too much to heart and kept out of his way lost that which they could never replace. They had much better have forgiven and quietly forgotten and enjoyed the sdvantages of a friendship unique in its power of giving artistic

and a little common-sense there is no doubt success will come to all who have the patience and the necessary desire for it.

IF I WERE A YOUNG MUSIC TEACHER.

BY FANNY GRANT.

meets with that deserve serious consideration and a turned his gaze on him as if forgetting all else in always well spent. As to the artist himself, he works plain, husiness-like treatment. Artistic feeling in the world. As soon as the first sounds rang through letter in pleasant surroundings; therefore, if for no artistic work is one thing; very much feeling in busi- the hall be trembled from head to foot and sinking ness is a mistake, is quite another proposition.

The first thought is this: Wby does a music teacher rest contented to have been once a good player? Ask a no-thoroughfare. The end is loss of clientage, and great player we had heard.

Let the young teacher reserve a daily time for Never neglect people, especially your friends, and study, and master, learn by heart every month, either mirror, and made a careful inspection of his laid do not offeed those who can he useful to you. It is a song or instrumental piece new to his repertory. head. Then he turned to me, and in a voice choking Again, be in some musical club where each member as with Incipient madness, grief, and despair ex Again, be in some numerator and a large as you would a large as you woul annot afford to quarrel or air his views if they are ure to official. Life is too short and too sweet to what a help and advancement this will be to the splendid lair, while another is denied both."

Then he through limited on the land and advancement the same in or.

Then he through limited on the land and advancement the same in or. be spent in arguments and bickerings, and the young artistic as well as the work a day side of the music

The second thought is on the subject of fees for

Every teacher will probably feel the force of this. When the pupil is at last secured, and the dreary between hair and talent. round of ill-paid lessons is really well on its way. the first thing the teacher has to discourage his would be considered a far better plants, than I really efforts is absence on the part of the pupil on account am, and, as for him, he would not suffer if he had that which they would not say to his face. Above of one thing or another, but always in a way that of one thing or another, but always in a way that of one thing or another, but always in a way that of one thing or another, but always in a way that

By was a shall mirrely select one regarding Gounod.

and is non-committed. The next very 200 will, have steadily and harder than ever. No good, honest work with the same of the steady and harder than ever. No good, honest work with the same of the steady and harder than ever. No good, honest work with the same of the to see his garden at Saint-Cloud, where I went filled-out blank. "Mr. So-anness with one pring afternoon. He was tying up you for a pupil." His terms are the probability of the pupil of t

when suddenly Gounod turning to me said: "I feel the first lesson, second half payable when the term is like a pigmy beside this man. To be at once a great half-gone. No reductions, unless in a case of pro-

ments of art in one life-time. How glorious!" Then The rule of a leading conservatory is this: The he began to hum through some of Rubinstein's beauti- tuition-fees are strictly in advance. No deductions ful "Frühlingslieder" almost with tears of joy in his will be made for absence from lessons. In case of eyes. I could not but contrast this with a visit on serious and protracted illness exceptions will be made

very mediocre prowess who could talk of nothing but Another conservatory has virtually the same himself and his future, except when he was trying to rulings changed as follows: Lessons omitted by insinuate that Rubinstein, Paderewski, and such ar- pupils are not made good to them. . . . Exceptions is only made for serious and protracted illness, with the student.

These several methods seem excellent, and as to biographies. It is wise in young men to forget such the amount of the fees themselves, it is the same as things, and it is the utmost folly to treasure up ani- in other things: What comes cheap is generally not mosity and lose a possible friendship that could not worth having; a "cheap" school, college, a cheap society, cheap people are worse than none at all, and a cheap music teacher is sure to do more harm in the musical life than ever can be cured.

LONG HAIR AND PIANISM.

A TRUE STORY.

BY LEO HAENDELMAN.

Among my professional acquaintances is one who, in his own opinion, deserves sympathy more than In the long run it may be said that genius commands any other one in the world. He is very short and success, that talent must seek for it, but with industry very thin, his eyes are weak, and his head very bald. He earns a poor living by giving plano-lessons and by playing at a cheap dancing school.

When Paderewski first came to this country and created such a furor, my friend was extremely anxious to hear him play. He saved from his scanty income enough to get a good scat near the stage, and, being somewhat timld, asked me to go with him. I consented, as I was auxlous'to note the effect on my friend, whom I knew to be impressionable. The minnom. Money expended therefore on objects of art, THERE are two matters that a young music teacher ute Paderewski appeared on the stage my companion his head, slowly laid his hand on his bald spot.

Thus he sat during the whole concert. When that was over he was till so absorbed that I had to attract breding, and diplomacy. An artist who treats people the average teacher to play, and he pleads lack of his attention. When he turned to me I saw that his time for practice and no will to play, having ex- eyes were filled with tears. In order to cheer him and acquaintances will speak well of him. The gruff lausted his strength in his daily routine of lesson up a little I went to his home with him, trying to

As soon as we entered his room, small and dingy, my friend went to the only ornament he had, a small

Then he threw himself on his bed and wept like a child. Despite the pathos and tragedy of the affair to my friend it was with difficulty that I could refrain from laughing. Presently, when he had partly recovered himself, I asked what there was in common

"Ah, my friend, had I the hair of Paderewski I

MEN and women who are workers, and especially A teacher has to study the business side, and here those who are intensely and thoroughly ambitious. A teacher has to study the same.

At the same that the keynote of genius is modesty. I could give are some excellent methods that are submitted in the feel, sometimes, that they are hampered by certain elements in their environment, that were they in some excellent methods that are submitted in the feel, sometimes, that they are hampered by certain elements in their environment, that were they in some One world famous professor has this plan. You other place, in certain other circumstances, they could and, and Ambroise Thomas, to mention municians and Ambroise Thomas, to mention municians call—always by appointment. He tries your voice do better work. That is the time when experiment and ambroise Thomas, to mention municians call—always by appointment. He tries your voice do better work. That is the time when experiment can be applied to the result and advises patience to work. sag Ambroise Thomas, to mention municians call—always by appointment. He test your receive a comes to the receive and advises patience, to work and is non-committed. The next day you receive a comes to the receive and advises patience, to work at the same and advises patience.

MR. POL PLANCON:

THE STUDY OF THE FRENCH SONG.

first week, mind you."

fright, shaking literally, very literally, in my boots. song are stranded. Of course, the audience received me in silence. Then With the final deep note the audience

gave me enthusiastic approval. I had made a success! I seemed to tread on nir. I thought I would go out and astonish the world."

Mr. Plançon sighed in the moment's si'ence that followed, and it needed no explanation to tell me that he was recalling, as even the greatest artists must recall, the struggle which comes between first hopes and final attainments. Then he sat down at the piano, playing his own accompaniment from memory, and sang the cavatina of the cardinal from

There is both elegance and finish in the versatility of Mr. Plancon, and whether it is opera, a sacred composition, or a soug, there need never be any uncertwinty of his artistic poise. He is a man of absolute adaptability, and, after all, if we consider a moment, the lack of this quality, or perhaps, one may say, the hick of its development, prevents success oftener than many more recognized shortcomings. If he sings in opera it is in the operatic style; if the work is a sacred one he approaches it in a churchly style; in his songs, while at moments he forgets himself in a climax which he gives with a sweeping gesture, it is always approprinte, and so spontaneous that you accept it, if you happen to be critical, with the mental reservation that Plancon did

The audience? Well, at sn h moments the andience invariably asks for a repetitlon of the song. One instance is especially in mind. He was singing Schumanu's "Grenadiers" with the Chicago Orchestra. With the final words of the "Marseillaise" with which it concludes Mr. Plançon raised his arm and elenched

hand suddenly above his head. The gesture was so constitute the meaning of the song. In turning to For instance, in a recital which I shall shortly for

With him they are part of his individuality. As 1 am an older singer," and Mr. Plancon stopped to but also of the words. Gound's songs you will see that the songs will be songs you will see that the and just now, if you happen to be critical you accept enjoy his joke. them with the mental reservation that Mr. Plancon

(Norg: This is the third of a series of talks with prominent Study of the Empire Song, by Mr. 1889 Hepinam, having appeared in TER Etnile for May the second, Mose. Schumann-Helink, on "The Study of the German Song," in June. The last will be an article by Mine. Lillian Nordica on

a week's study I thought I was going out to astonish deviation from appropriateness at which to eavil. the world. It was at the Ecole Duprez, a conserva His style and elegance of finish constitute Mr. Plan before you can paint it in tone. Then I sing the most tory in Paris. I had been studying there for a week. con notably adapted to the singing of the French song: It was the custom of the pupils of the institution to those bits of musical distinction that require the fine sing in the weekly concerts. Very well, I sang, the detail of a miniature in their interpretation, and the in a way that I feel I cannot improve upon it. sophisticated simplicity that is no small task to ac-When Mr. Plancon got this far he stopped to laugh complish. Naturally, Mr. Plancon, in his study of en, and the like, that if the emission and enunciation at his temerity, and then went on: "How clearly it the French song for THE ETUDE, turned first to the are faulty readily become exaggerations. And how is fixed in my memory. I came on the stage in a diction, that rock upon which so many argosies of

I same the cavatina of the cardinal from 'La Juive.' depends upon the diction, for the words, of course, guarded against, not only for the sake of the tone.



MR. POL PLANÇON. Copyrighted, 1898, by Abne Dupont.

striking, and apparently so genuinely spontaneous, this phase of the subject I always recall what the in Boston, I shall sing two or three songs which are that the amilience was thrown into a frenzy such as great composer Gounod once said to me: "Singers too not wholly in my style, and which, I fear, I shall sing two or three composer Gounod once said to me: "Singers too not wholly in my style, and which, I fear, I shall sing two or three composer Gounod once said to me: "Singers too often forget what they are singing ahout. Forget not do so well as I do other things; but I take them Again, in singing "The Palms" on the word "Seige that you have a voice, speak your words, and think to broaden my sphere. neur" at the close he lifted his extended arms with of what you are singing, and the voice will come with the expression of the words.' I admire the older of undoubtedly those of Gound. This is on account. I do not commend to others the gestures in point. the French composers most, because, you know, I not only of the beauty and simplicity of the needs

any language, French, German, or English, unless you are so adapted to the melody and so ready of appear come by it naturally. If one has good diction one and comprehension with the public. [SOFE: The is the fund of a sensor, mass with prominent artists which flow William (as William and William) and the soft flow of the Sofe has obtained for The Erribb, the first, 'A significant of the Earlish Some hy Mr. David Blocker (set of the Earlis eritife and writer, nanocames for THE Evritor, the frank, as not there. For inyself, I have never made any skidedy of the English Song, By Rv, David Bisphann, naving studies in French diction, which, I know, is the rare sent, Benjamin Godard, Augusta Holmé, Benjamin Godard, Augusta Hol exception, for most singers have. But I have always kept in mind that a ways are senet, Benjamin Godard, Augusta Homenstein mind that a ways are senet, Benjamin Godard, Augusta Homenstein mind that a way are senet. kept in mind that advice which Gounod gave me, all have written beautiful melodies.

you are singing, and the voice will come with the es pression of the words,'

"In singing I think as much of the words as all the music. But the great majority are more occupied with the music than with the words. Their desire is to emit the note instead of the word,

"In studying a song I begin always with the words When I made my first appearance as a pupil after made them. Vocally there was not the slightest getting the sense of them thoroughly fixed in an mind. The picture must be painted in the imagination over, and later both music and words, thoughtluin working at each separate phrase until it is finished

"In French there are so many nasal sounds, on, an prone young singers of every nationality are to this nasal exaggeration in singing the French language, "In the singing of the French song," he said, "much It is something that needs pre-eminently to be

> but of the language. Exaggeration in any direction is one of the gravest offenses against art. One of the things a singer should do is to soften these nasal soundand not make them more pronounced than necessary. There are singers who, in order not to be too nasal, omit these sounds altogether. As the nasal sounds are part of the French language, I think it wrong to omit them, and, as I said, I pronounce them softened.

"The selection of songs by the singer depends upon the matter of education and the development of the mind. A singer without true refinement and distinetion can never properly interpret a song demanding both. And, believe me the character of every singer is shown distinctly in his song. The most lean tiful songs will become common in in terpretation if that be the level of the singer. A beautiful voice and a beautiful enunciation is not all that is necessary Many there are who may possess the qualities in eminent degree, but who are surpassed by others having these same qualities less fully developed and whi sing, nevertheless, far more satisfactorily As I said, the song takes on the charac ter of the singer.

"First of all, in interpretation the sen timent and power of expression must be regarded. Up to a certain point the individuality of the singer must be consid ered in the selection of the song. But we must also select songs that do as accord with our own temperament, other wise we shall be in danger of getting into a groove. It is very necessary to sing songs of every style. For this reason often, in singing in a concert, choose songs which I know I do less well than

"The best French songs with which to begin art melodious, many of them absolutely simple, and wi-"In my opinion, it is impossible to learn diction in beautiful words. In the songs of Gounod the words

"The music of the younger French composers is less have a voice, speak your words, and think of what simple. It is very difficult, indeed; and the treatment of the younger French composition.

that it is often so complex that it produces no effect upon the public. But, as I said, I am an older sager, and, therefore, I like the older songs. In the ver old French songs you will find lovely examples admirably fitted for use in recital programs in the works of Gretry and of Rameau. And this brings ns down to the order of arrangement to be followed m a recital program.

"This order of arrangement is one demanding of aust careful thought, for, after having found those ongs which we can best interpret, we must arrange them in an order in which they will not alone show most effectively, but blend properly the one with the

-Another point to be considered is the number rith which you open; and yet another, the one with hich you close. A bad beginning, or the selection of an ineffective opening song will have a disastrous elect upon all that follows. You may, indeed, rescue things later in your program when the happier numers arrive, but you will stand small chance of making the impression that you would otherwise have done had you taken the forethought to begin properly.

At the end of the recital, again, it devolves upon but to send your audience away in appreciative mood. Not that any portion of the program is to be slighted, let I have named the points that are most vital. A wital, to succeed, must be like an opera that is to secred: it must begin and end well. If there is a little weaker spot it is most safely placed in the middle of the program.

"In making up my own recital programs I place at the beginning and the end something which is well suited to me.

"In making up the program as a whole I select a great number of songs which suit me, and with a view to the greatest variety within the bounds of attistic arrangement. From this mass of songs 1 finally call the ones that are to comprise my pro-

And now an important thing as to the singing of the program, of any program, after it is selected. Much is said of the mood of the song and its proper comprehension by the singer, that he be gay, sad, pensive, or sentimental, as the character of the song demands. This is all very right and very necessary; we must know what the poem really means; we oust know, from careful study of the music, what the composer saw in those same words of which he as made his song. But suppose we are in an unhapy frame of miud, suppose we have allowed ourselves to dwell upon some unpleasant incident, real faucied; how are we going to be able to enter into y other mood than that of ill humor? When you sing, whether it is in the study-room or the concertoom, you have to think only of your song; otherwise it will do your hearers as little good as it does on. Whether the song he in my French or your own English, if you give yourself up to it completely while you are interpreting it, I rather think you will come back to the subject of your irritation (if come back it you must) to find it not nearly so bad as it semed before. And that is but one of the many missions of true music truly given.

There is, I think, no occurrence possible in a reital that will equal the incidents and accidents that bay so readily happen to one in opera. The most dierous of these incidents that ever happened to e personally occurred at the Paris Grand Opera.

"I was singing Mephistopheles in Gounod's 'Faust,' and bad gone in front of the curtain to respond to a call. By some mistake, just as I was returning to the stage the curtain was suddenly rung up. In that astant I was caught on the curtain-pole, while atimpling to cross it, and given a ride half-way up proseenium. I had the presence of mind to hold ast to the curtain, which was instantly lowered. The next time I appeared on the scene I got a fine recepion, and, all things considered, that sudden journey was better suited to the Mephistopheles than it would have been to certain other rôles in my repertory, which includes so many dignified fathers."

Wocal Department Conducted by H.W. GREENE

THE PASSING OF THE ITALIAN ARIA. with reasonable accuracy, the popular trend of repertory. If a few of the best or worst teachers should alone fall un-

der observation one could easily err in his summing up, but, if the aggregate of studio programs be fair v considered, it is safe to depend upon the findings for data as to the taste and tendencies of a general repertory; this without regard to tone-culture, for it too frequently occurs that teachers who are deaf to the essential color and quality of a voice are most fortunate in their fondness for and ability to impart a difficult and brilliant repertory. It is not long since the pupils' program would have been considered incomplete without one or more examples of the Italian aria. The stock selections have been "Una ruc poco fa" from Rossini's "Il Barbiere Di Siviglia"; "Ernani inrolami," Verdi; and "Ah fors' c lui," from "La ANALYSIS: Traviata," together with many others offering either greater or less exactions.

A glauce at the studio programs of the present day shows a marked change in this respect. The appear intention. Something more than intelligence is riance of the old style of aria is the exception rather than the rule. The question confronting us is: Is the change justifiable, and is it fortunate?

The aria is passing. Indications are that it will mendable efforts to be in at the death, but change of taste is not to be ignored, and will not yie'd even to tiful examples of writing are most favorable to freeof our old friends, the Italian arias.

A SUBSTITUTE FOR THE ITALIAN ARIA.

An article appeared in these importance of American composers writing in the larger of procedure are given. form. I desire to emphasize that need under the above heading.

afford the student a desirable stimulus. The need of saw. It is the province of art to make others see dramatic songs is great, but not greater than of And, when you can make them see, you have begun bright, rhythmical works in varied movements. It is to be an artist. The first step to a possession and very un-American to write more than two or three control of this principle is getting the general and notes to a syllable, or so it appears, for we can count specific intentions of the post. The second step is to by the numerals all successful efforts in this direction. make some one else see and teel them as clearly as While the aria afforded a grateful relief from the the poet did. To do this you must learn to look conventional waltz-song of thirty years ago, the ele-upon yourself as a medium for expressing some idea. ment of brilliancy found in both the waitz and the to consider yourself an instrument just as your voice ment of artimates, comes in fraction in the matter is an instrument, and to transfer consciousness of self or discipline, is sailly lacking in the music now in into consciousness of subject, making it so great and of discipline, is saint useful; in our mass, in the control of the tracker and the important that your personality is so merged in it student, and especially of the American voice, I arge that it cannot sland between it and you. student, and especially of the outside of the numbers dance more. When you have reached this point you are ready our native composer to set me numbers cannot make the composer has done to enhance the merrily; to rouse himself from his sad and sentimerrily; to rolls number from me saw and a control of the companies and the companies the mental fancies and woo the nymphs and fairles; to words, to emphasize them, to reproduce their portic harness his genius to the rhythms of Nature in her atmosphere, meaning, and emotional trend, to bring names as gonus to an anythin most animate moods; to study the cadenza as a out their dramatic effect. When you have studied most animate moods, to strong the strength of the birds and give to us whole strings of notes on good songs, that the words and music are perfectly the ords and give to do some string brightly and wredded, then you are really to make another feel and single vowers: in smoth at the time, not less for the see what the composer felt and saw. When you do guily at least a part of the time, not less for the gaily at these a part of the joy which is musics this you serve the poet as well as the composer. most natural and precious attribute.

THE pupils' recital indexes, "A singer sang a song of tears

And the great world heard and wept; For he sang of the sorrows of fleeting years And the hopes which the dead past kept; And souls in anguish their burdens bore And the world was sudder than before.

"A singer sang a song of eheer; And the great world listened and smiled; For he sang of the love of a Father dear, And the trust of a little child: And son's that before had forgotten to pray Looked up and went singing along the way.

INTERPRETATIVE

Is the interpretation of a song the mere singing of the words in an intelligent way "Who is Sylvia?" is not sufficient to bring be By FRANZ SCHUNERT, fore an audience the composer's as well as the poet's

quired, and that something is sensibility to poetic fancy and imagery, to the intangible atmosphere and feeling pervading the poem and the music, which you must feel and experience and make part of yourse f soon be no more. A few teachers are making con- lafore you can give anything out to your auditors and make them experience it.

I do not mean to subordinate Intellect to emotion combined effort. It cannot be denied that the text in singing; the two must go hand in hand, the former and coloratura style of these showy and often beau- guiding the latter. The reason for emphasizing the emotional side is that it is only through the senses dom of tone and facility, and it is to be hoped that that you can reach people. All art appears to the for these reasons teachers will persist in their use as somes, arousing feeling. Therefore, in music, to have studies though they may be wanting in courage to on'y an intellectual grasp of a song makes the pergive them the once honored place on their programs: tormer seem cold; because, since no appeal has been this, indeed, may well and wise'y be the ultimate fate made directly to the feelings through the senses, the auditors have no means of entering Into a common enjoyment of the song. I have said "seem cold" hecause there are many people, singers and those who columns last issue urging the are not, who feel much which they cannot express. It is for these especially that the following methods

The first thing to do in taking up any song is to go over the words until you have so definitely experi-The subjects commonly treated by the majority of eneed the feeling expressed in each idea that in read those whose music has become popular among artists ing it aloud to another you can make that person and students are either too brief or too trivial to feel all that the author felt, see all that the author

The song which I shall analyze from an interpretaserves for more than one stanza.

"Who is Sylvia?" by Franz Schubert, is in this form. strophe; so that, once mastered, it serves for three Bruce Pegram. successive occasions. The difficulty lies in trying to avoid the monotony into which this leads. The solution of it is in tone-color. Though the melody be ABOUT METHOD. the same cach time, you bring out the poct's meaning by varying the color and the shades of color in where, concerning "methods"; but in all the endeav-

for expression in this song are: First, that the form The word "method" is used with two quite different of the song is so perfect; it has its beginning, its meanings. Sometimes it refers to a certain way of middle, and its end so inevitably growing one out using the voice-a method of voice-production; and of the other that any attempt to ruhato the time, to again it means a prescribed course of training-a pause unduly, or to attack too suddenly would spoil method of instruction. the perfect lines of it, just as the proportions of an "Mcthod," in the first meaning, belongs no more

through it. After a little time he suddenly broke out: are the foundation of our music. Nature's laws of quickly made some staves on the back of a bill of "method." fare, and Schubert at once wrote down that burst of The other meaning of "method" is, as has been said, lyric enthusiasm which in effect is like some of a system of instruction. But why should a teacher "To Sylvia," the words of which form a serenade in than a physician should be restricted to a single "Two Gentlemen of Verona," was composed a little orug? It is as absurd to treat a case of depressed later in the day. Both of them, like Athena from larynx with exercises for post-nasal expansion as to the head of Zeus, were born full-armed, perfect. This prescribe a gargle for a broken leg. One may, of is an instance of Schubert's astonishing spontancity course, have a preference for one kind of treatment:

song is marked pp, which gives a chance to express But vocal teachers with specialties treat all kinds of a subdued wonderment in the voice in measures 5-10. cases the same way. A specific is not a panacra; This prepares the way for the mental attitude in and a given routine that will prove effective with measure 12 to the end, which the voice should ex- one voice will ruin another. When a law of Nature press in a color which will give the effect of awe and is broken, the fault must be found and a suitable reverence aroused by Sylvia's heaven-sent purity, remedy applied. That is all there is to method. Art beauty, and wisdom, ending in a burst of admiration may do much to remedy natural defects; but Art is expressed in the singing voice just as you would in the pupil of Nature, and ceases to be Art when she art,—that he is a personification of art! And see art,—that he is a personification of art! And see art,—that he is a personification of art!—that he is a personification of the pupil of Nature, and ceases to be Art when she

The attributes of Sylvia in the hrst stanza are such nres 5-8 the voice must express a desire to hear an method. affirmative answer. Measures 8-10 carry out that
Pupils and parents have a great respect for names. idea in a tone of quiet, but warm, assertion. Measures 12-17 should be given in a rich sympathetic but ures 12-17 should be given in a rich, sympathetic, but many pupils who never stop to investigate the charforce employed are identical. not heavy, tone, and, in measure I9 to the end, the acter or ability of the teacher who is its exponent. voice should become more expressive and elastic, striving to convey by color, both the emotion of love striving to convey by color, but the emotion of love striving to convey by color, but the emotion of love striving to convey by color, but the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by color by the emotion of love striving to convey by colo

poser alone, how are you to put into the music the tery of a lover desirous of his lady's good graces, and feeling and emotion which the poet has aroused in should gradually lose the subdued effect as he grows the composer and you? The means for this are four-bolder and asserts freely her supremacy over all morfold: Color of tone, Attack, Pause, and Movement. tals and finally offers garlands to her as to a deity.

The foregoing analysis is mainly suggestive, and tive stand-point is written in one of the very early not in any way final or complete. This must necessong-forms, derived from the dance, and usually called sarily be so, because each person will have a different the strophic. It is a form used by the Greek poets interpretation of the poet's verse, and also because and common to folk-songs, in which the same melody development of one's powers increases and deepens penetration and sympathy; so that what might seem right to do now would at some future time be totally One melody serves for three verses. The form is an inadequate. Do not be afraid to change. It is a sign easy one in interpretation, and at the same time it of growth. In art you must welcome it as you would is very difficult. It is easy because the attitude of anywhere else, and with even more joy, because it the composer is the same toward every stanza, or brings increase in power to what you love .-- Robert

Much has been said of late, hoth in the columns of THE ETUDE and elsethe tone which you use each time the phrase occurs, ors to show the weakness of one method and the My reasons for choosing tone-color as the best mode strength of another the main point has heen lost.

otherwise perfect statue would be spoiled by the to one teacher or singer than to another. It is a undue accentuation of some feature. Second, because common right of the human race. The singer has the other modes, attack, pause, and movement are analyzed his voice and selected from its various funcessentially dramatic, and this is not a dramatic song. tions those that are musical, developing them until To go back to the matter of form, its perfection is they are at his command. These vocal functions are the result of the verse. There is an irresistible swing his stock in trade—his colors, with which his work in it which Schubert has caught into his music and of art is painted. He has found and developed the followed out, line by line, giving in music the same artistic possibilities of the voice that Nature has rounded metrical effect which the spoken verse gives. given him. But he has created no law. There is Before proceeding to the analysis of the song the nothing on which he can put his seal and say: "This eircnustances of its composition should be given. is my creation." He who first found the music in the One day in Vienna Schubert was walking with some human voice never put his name on a "method." We friends. Happening upon a beer-garden, they entered do not know who he was. The feathered songsters it. On the table at which they sat was a volume of taught him melody; the air was vibrant with the Shukespeare. Schubert picked it up and g'anced sound of the cataract. Nature's primal laws of sound "Oh! I have such a pretty melody running in my vocal physiology are our laws of voice-production. head. If only I had some paper!" One of his friends Nature, then, is our one and only great author of

Shelley's exquisite poems, "Hark! Hark! the Lark!" be restricted to a given course of training any more in composition and of his wonderful richness in ideas. a sort of favorite prescription. Indeed, one may be-You will notice that the accompaniment of the come a specialist, and treat only his kind of cases. works in disobedience to Nature.

It may be objected that not all voices are unas to strike the physical eye, giving the impression of healthy. Every teacher knows that almost every as this.—W. F. Gates. a heantiful, but cold, statue. In the second verse, to voice he has to deal with has something the matter a pp accompaniment, the poet asks whether her inner with it. When a voice is perfect—in placing, color, nature, her human qualities of love and sympathy, resonance, vitality, flexibility, and all the require WHAT correspond with her outward appearance. In meas-ments of singing-it is time to sing, not to study CONSTITUTES

striving to convey, by color, both the emotion of love and the effect on Sylvia's expression.

Fernans in years to come the enlightenment of the tion of a pure, powerful, and beautiful such and the effect on Sylvia's expression.

Fernans in years to come the enlightenment of the tion of a pure, powerful, and beautiful such as the expression of the company of the property of the p their own intelligence—as they would always prefer if recognized, would not prove readily available. Still, to a pp accompaniment the voice in the third to do. Then we shall hear less of "The Only Author- Nearly everyone has had occasion to meless the subdued insimuation and flat."

"original McKinley man") and "The Originator The -- Method" (heaven forgive him for what he originated!).

The first requisite of a teacher is the power of analytical observation. Every pupil presents a new problem or a new combination of problems, The teacher must study his pupil before he can track him.-R. E. S. Olmsted.

IT has been said that a great THE MAKING OF singer is horn, not made. But A GREAT this, like a great many other SINGER nice sayings, is only a part truth. No singer has erer

achieved greatness on just what was born in him Nor, of course, is it true that one can work out his greatness by sheer force of will and application without the natural gifts that must form the basis of all great vocal achievements.

No, the great singer is both born and made. Several things are necessary to make a great vocalist, and these are united in rare degrees in the persons of those who achieve great fame along this line. The artistic temperament, the natural power and quality of voice, the strong physique, the intense application. the good sense, the expressive countenance, the comely figure,-all these go to make up the artistic inheritance of the great artist in song.

Whether it be the expression of a mood of tenderness or sorrow, or one of joy and gaiety,-whether it be the telling of a tale of woe and miscry or one of happiness and ecstasy, whether it he the depths of misery or the heights of bliss,-whatever be the mood or circumstance, the great singer must have the means of its expression at his command and use them in such a way that he plays on the hearts of his hearers as does the leader of an orchestra through the masifold musical means at his command.

To achieve such results one must first feel, then think, then do. That is to say, all the sensitiveness of an artistic nature must be present in the highest degree; one must work, study, think, practice, learn to apply the means to the end, acquire the necessary technic of reaching people's minds and hearts. Then comes the realization of the ideal, the expression of the emotions and ideas of others, of the great composers. The artist is the crystallization of the best that has preceded him.

A great singer must be at the same time objective and subjective. In the classics he must sing with the expression governed by the intellect and by his his torical knowledge,-by thought and tradition, if you please. In the romantic school he must allow the romanticism of his richly endowed nature full sway. and the emotional element becomes more prominent

Art is mood crystallized into tone or visible form But more fully is this true of the tonal than of the plastic arts. So the tonal artist must be susceptible to all shades of emotion and, of course, have the technic for all shades of emotional expression. Apart that is what makes a man or a woman an artist He or she thinks art, feels art, lives nrt, does art What higher attribute can be paid to an artist that to say his life is a continual thinking and doing many of the great singers, those of hroader culture and kindlier disposition, deserve even as rich a tribut

IT is already definitely known that the singing and the speak ing voice differ only in the plane of vibration, plane of resource. A SINGER? and trend of the energy used

A third element, however, enters into the prof-

verse should express the subdued insinuation and flatized Exponent" (who is more numerous than the
various modulations of the voice in times of em-

mional excitement, or under the influence of pasln anger the voice is pitched high, the tones harsh and strident, all sweetness and beauty, for the time being, eliminated. Whence, then, the energy which has wrought this change? Anger is a form of reegy polarized suddenly by the individual, the moment that the mind of the individual began to vibrate iolently enough to draw a corresponding vibration from the surrounding mental atmosphere. This violent vibration, or agitation, is reflected on to the sensory nerve-tract, producing there the sensation alled anger by the violent responsive agitation

A similar energy is polarized by a great singer, the realness of the singer differing in degree only as this energy differs in amount and intensity of operation. Hence we have singers of every degree of excellence

In addition to the quality of mind which can polarwe enough of the surrounding mental atmosphere to produce beautiful and powerful tones, there must be sufficient inherent will-power in the individual to direct and focus this energy exclusively to the vocal reans; hence the necessity of self-denial, which opera-singers must practice. It means conservation d energy. If the unconscious, as well as conscious, will-power is strong enough to do this, and the energy so directed meets a perfect vocal organ, with resonance chambers free from membranons affections, with vocal cords flexible and unclogged, all the conditions for the making of a great singer exist, if united to a column of air welling up free and un-

All the energy in the universe, without perfect vocal organs, will not produce a singer; on the other hand, a perfect vocal organ, without power, does not constitute a singer. Without a properly constructed hatvery, all the electricity in the world will not convey a single message, and the reverse is true. As to the method of drawing energy from the area outside the odividual, it is done by the quality of mind, its bre. aad strong individuality. Patti, Nordica, Calvé, Bembardt, and a host of others polarize power, and every one of these artists would succeed in many ther spheres of activity equally as well, did they fail as artists through loss of voice, because they polarize power, and, if it did not flud vent in song, would find it in some other way .- M. M. Hanggi.

WE must have our organ-VALUE OF CHOIRizations and clubs for the cultivation of the externals of life, as well as for deeper

Mings of intellectual culture and thought-interchange. there anyone within the reach of my voice who knows of a more satisfying kind of social club than the church-choir? Is there any other organization a little interest shown in their children's daily practice that affords a greater diversity of pleasure, or delights and keeping up of pieces will hring an abundant reore lasting? In my own church-choir I have some I the best and brightest young people in a city of ore than 20,000; many of them I meet daily, and with some I mingle in a business as well as social way. It is rare, indeed, that there is not a song in he heart of each one of them, if not upon their lips; wir music makes them happy, drives away their ares, even in the midst of care, and adds the blessany progress. She returned a price of music she desired price, bringing with her a piece of music she desired of the ordinary club meeting, or session of the conthe tional society organization .- Ex.

MY SYMPHONY.—To live content with small means; seek elegance rather than luxury, and refinement ber than fashion; to be worthy, not respectable, wealthy, not rich; to study hard, think quietly, k gently, act frankly; to listen to stars and birds, bales and sages, with open heart; to bear all beerfully, do all bravely, await occasions, hurry Instance number two was that or some constant or some con . in a word, to let the spiritual, unden and unconscious, grow up through the com-



A MOTHER'S HELP.

W. A. L.

A NOT uncommon complaint made by parents is that their children never seem to have anything ready to play for their friends: the last piece is insufficiently They do not understand that it takes not much, a few pieces. When a piece is once learned it should not be laid aside, if it is to form one of a stock of available pieces, but played daily. Children do not realize this, and the teacher cannot hurden the often too scanty time allowed for lessons by continual reviews. Parents themselves, if they but knew it, can readily fill the gap.

Among my pupils tittle Emnm S. was no more gifted than the average; indeed, she took up new music with decided effort. Yet I noticed that she retained what she learned far better than pupils who acquired with greater ease. While they were apt to stumble in reviewing pieces that they had once played well she was always ready with any piece she had learned during the season.

I remarked upon this to another pupil, a friend of hers. "Oh, I know the reason for that," she said. "Mrs. S. comes into the parlor every evening and Emma has to play over all her pieces to her." I found that Mrs. S., though not a musician, could tell when Emma played false notes or stumbled in time, and insisted on her playing correctly. Then, too, the interest she took inspired the child and made her feel that her practice was of some avail.

A young lady once said to me: "I might have learned to play, but when I was a child I was sent into a big parlor to practice all by myself. Nobody came near me and I never felt that anyone was interested in my practice. The consequence was that it became a perfect penance to me, and I was only too glad when my utter lack of progress led to the lessons being given up."

Too often a child is allowed to practice in this disheartening manner, and becomes unused to playing before others. Then, when suddenly confronted by a roomful of company and asked to play, is it any wonder that the result is creditable to neither teacher nor pupil? Let teachers drop a hint to parents that turn in enthusiasm and readiness of playing.

TWO INSTANCES.

F. L. EYER.

SHE had taken lessons of me some time before, had good, to administer the medlelne. shown evidences of but little talent, and made scarcely any progress. She returned one day, much to my sur-

It was a composition much too difficult for her to attempt, and so I told her. She acknowledged the bravely on with anger written plainly where I could attempt, and of the said she had a not fail to see. The treatment was severe, but I truthfulness of my statement, but said she had a not fail to see. The treatment was severe, but I pupil to whom she intended giving this piece; and if meant for her to learn the lesson; so I said "Again" pupir to woom any microscope of the could not hold back the resentment she felt any I would play it over for her, thus giving her an idea. She could not hold back the resentment she felt any of "how it went," she would willingly pay the price longer, so cried out: "Mr. McMillan, you do not

a control of tessons, and as to the music in that way proved futile; so I dismissed her. understand, asked her what she had sold. Her reply

It was certainly a queer case. Instance number two was that of a child who, if a hundred times. She was heedless, thoughtless, bad again.

in every way. I argued and pleaded, even stormed, all to no purpose; finally, thinking to confer a favor (her parents were people of limited means), I told the mother it was a waste of money to attempt a musical education in this case.

But lo! the next week another teacher had her and learned, while the one before is partly forgotten. has her still, and the mother tells about that Mr - may be a good teacher, but could not "learn her but constant, practice to keep up a repertoire of even daughter anything." And I am willing to acknowl edge her verseity on that point.

SCOLDING

C. W. FULLWOOD,

in the June number under this head of "Studio Experiences," F. I. S. said he would like to hear from others about the scolding question. I have decided opinions upon the subject. I think it does more harm than good. If a pupil has to be scolded into good in his musical study. The teacher can occasionally administer a deserved rebuke without scolding. To illustrate

One day a pupil was late for her lesson hour. I said nothing, but bided my time for a reproof.

Near the close of the lesson she became thred and cranky, and said she wanted to go home. I told her if she had come on time she would have been through with her lesson and on her way home. By loitering or walking from school with schoolneates she lost so much time. She said flippantly "I don't care."

But I know, after my plain talk, she did care, for she threw off her spell and was ambable and her normal self for the remainder of the lesson.

The secret of it is this. She respects and likes no and wants to please me, and when I show that I disapprove of her conduct she checks a bad habit in Its formation, and strives to please me by obedience and

If the teacher loses self-control by becoming angry, he sets a bad example for the pupil; and he will reap a harvest of indifference and dislike.

GEORGE 1, MC MILLAN.

A YOUNG society lady was "taking lessons" of me, but did not practice well. We met often at social functions, and she took advantage of our friendship. thinking I could not (or would not) be severe on her. when, smiling sweetly, she wou'd make her excuses "callers," "out late," etc. I have made it a rule to have the pupil practice during the leaven, if they failed to do so before; so after she came two or three times with poor lessons, I determined, for her

She stumbled through an easy passage once. I sald "Again." She stumbled once more, and I said. "Again." She managed to get through it again, and I said "Again," at which her face began to flush and the color mount to her cheeks; but she went for a reson.

All arguments as to the advisability of her taking—she was sorry even before she had finished saying it. All arguments as to use an experimental accuracy of lessons, and as to her inability to teach and I (being a little deaf at times (1)), failing to

Her interest grew from that lesson, for she is very

Organ and Choir.

Edited by EVERETT E. TRUETTE.

exhaustive treatment of my my preference ORGAN-REGISTRATION. subject, but shall only dis-

hymn-sluging, and, second, as an accompaniment for a mixed quartet choir. I feel sure that the devout

Why are the playing and the singing of hymn-tunes tion uneasy. in our churches so often unsatisfactory? One cause is that the organist fails to obtain suitable sustainknows her vocal powers; must feel deeply the sentition of the listener away from them to itself. Stops ment of each line of the hymn, and must be so practiced in expressing his feelings upon his instrument that he can instantly flud the registration that best meets his wants. The sustaining tones of all organs of the quartet ean hear it at all times. Such soft are produced by stops of 8 feet tone. The 8 feet stops stops, therefore, as the Æoline, Doleissimo, and Dulpason, Stopped Diapason, Salicional, .Eoline, Voix support to a quartet, although they are sometimes Celeste, Oboc, and Cornopenn. Those to be found on sufficient as a background to a very soft solo passage the Great are Open Diapason, Gamba, Doppel-Flute, or in delicate prayer responses. and Trumpet. The third minual, or Choir, usually has a Dulciana, Doleissimo, Gedackt, and Clarinet. Of these stops the Oboe, Cornopean, Carinet, and paniment for a church quartet. The registration Trumpet are reeds. The effect of a combination pro- which seems to meet the requirements best is: duced by drawing all the 8-teet stops of an organ except the reeds would be simply solid, but lacking bination of no character and colorless. Try it, and reeds, and take note of the effect produced. In registrating for hymns it should be the endeavor of the follows: organist to combine sustaining, bright, and rich effects Swell: Stopped Diapason, Salicional, Flute Harjudiciously. No matter whether a "forte," "mezzo- monique, Open Diapason, and Oboe, coupled to Pedal forte," or "piano" is desired, those three essential characteristics should be united. The Pedal should swell without 16-feet stops, coupled to the Great be deep and resonant, and always coupled to either Doppel-Flute, is about as strong a background as a the Swell or Great Manual, which all organists know. mixed quartet can bear,

I will name some good combinations for hymntunes. For a forte effect 1 like the following:

> Great Manual: Open Diapason (8), Harmonique (4), Octave (4), Fifteenth (2).

Pedal: Bourdon (16), Open Diapason Loud. (16), 'Cello (8).

Couplers: Swell to Great and Great

The following is a fine mezzoforte:

on Great

Manual.

Swell: All 8- and 4-feet stops. Great: Soft 8- and 4-feet stops (Gamba, Doppel-Flute, and Flute Harmonique). on Great. Pedal: Bourdon (16), Open Diapason Manual.

(16). to Pedal.

For a plane effect I prefer using the Swell Manual There are fifty-two Sundays, and if an organist has

I SHALL not attempt an out the Cornopean, which is a loud-voiced reed, is

Some organists will undoubtedly think it queer euss, first, the art of regis- that I have said nothing about 16-feet stops. I do trating a pipe-organ in connection with congregational not believe that a congregation is aided by their use. At all events the Open Diapason (16) on the Great should not be employed unless the hyun is in a high organist cannot give too much thought to these two key. Before taking up quartet accompaniment I branches of his work, for it is just here that he has wish to impress upon inexperienced organists the the opportunity to make the organ, what it ought necessity of playing hymn-tunes legato in both always to be, the inspiration and support of true manuals and pedals. Smooth and connected playing is very soothing, but choppy work makes a congrega-

The organ bears the same relation to the quartet that an appropriate frame does to the picture within ing combinations in his registration. The organist it. It furnishes a setting for the voices which should must know his organ's capacities just as a singer always enhance their effect, but never call the attenmust be used which express the tonality in a definite manner, otherwise the singers are inclined to flat. The organ should be loud enough so that the members usually found on the Swell Munual are Open Diacciana, when used alone, are too subdued to be of any

> Take the opening bars of "O, Saviour of the World" (Goss) as an example of a good mezzopiano accom-

Swell: Stopped Diapason and Flute Harmonique in combination, coupled to Pedal Bourdon (16) and in richness or brightness. In other words, a com- Gedackt (8). The Stopped Diapason cannot be used alone, because it is of such a dry quality that it does see for yourself. Then draw all the 4-feet stops, and - not express the tonality clearly. A soft flute of 4 notice how much brighter the effect is. Then add the feet used with it makes the result bright and pleasing. An effective mezzoforte support for a quartet is as

Bourdon and Open Diapason. A combination of full

An artistic use of the balanced-swell pedal is a very heautiful and effective addition to well-chosen regis-Swell Manual: Full without 16-feet tration. All organists should study the voices of the singers, in order to learn which stops, whether dispasons, reeds, or flutes, enhance them the most. Gamha (8), Doppel-Flute (8), Flute In what I have written I have tried to give the results of my own observation and experience, and I trust it

I asked him if he played the "Aria" in church Sunday. may be helpful to other organists.-John Hermann

> AN ORGANIST'S when every organist should REPERTOIRE. look over his repertoire and make plans for next season.

As the present season draws to a close and the various duties of an organist are diminished to the lowest point, he or she can profitably "take account almost every organist who bas a fair amount of stock" as it was a fair amount of stock " as it was a fa of stock," as it were. How many individual organcompositions have been played for preludes, postludes, and offertories during the past season and how many Couplers: Swell to Great and Great times bas each composition been repeated? What compositions have been worn "threadbare" by constant repetition season after season?

alone, with Pedal coupled to Swell. Full Swell with-

Sunday morning, he would have to play 164 preludes 104 postludes, and 52 offertories. Very few organists have so many services in a year, but I have purpose v taken the maximum number for illustration,

If an organist plays each composition twice in the year, he will require 52 preludes, 52 postludes, and 26 offertories, 130 compositions in all. To an organia with a large repertoire this number would be snal but I am considering only those who have limited

Now, 130 compositions is not a very large number for one to be familiar with, but the trouble is that many organists wish all these compositions to be just like some one ideal composition. If an organist considers Batiste's "Pilgrim's Song of Hope" as his ideal prelude, he wishes for 56 compositions of that style. and in despair he can discover only about a doirn If his taste is of a higher level, and he holds Handel's "Largo" as his ideal prelude, he seeks 56 "Largos," but he, too, can discover but a dozen.

It seems to me that herein lies the secret of the limited repertoire of which so many organists complain. I have received numerous requests for a list of a dozen compositions "just like the Confiler Nuptiale' of Dubois" or "just like the 'Hymn of Nuns of Wely," etc., etc. These two compositions, while of entirely different calibre, are extremely popular. for two reasons. First, because the melody in each is tuneful, simple, easily grasped and held in the mind, and, secondly (1 am inclined to think that this is the principal reason), because almost any organist can "try it over twice" and give a fairly acceptable performance on Sunday morning.

To illustrate further my point. One of my pupils took the "Cantilone" for a lesson, played it in church, and was pleased with the result. A short time afterward he asked if I could give him another compasition of exactly that style.

I knew his weakness (a tendency-toward laziness) and said: "Let me see! The 'Cantilene' is a solo for Oboe and Flute, 4 feet, with Tremnlant."

"Yes, yes, that is it," he replied eagerly. I went on: "The accompaniment is Dulciana, and the composition ends with a prolonged trill."

"Yes, that is just the idea," he responded. I sat down at the organ and played another con position for him. The melody I played as a solo will Oboe and Flute, 4 feet, with Tremulant. The account paniment I played on the Dulciana, and, as the cerposition ends with a trill, I prolonged it for his benefit.

When I had finished he exclaimed: "That is just the piece. Give me the name of it and I will play it next Sunday."

I asked him if be were thoroughly satisfied, and would conscientiously learn the composition for next lesson, to which he replied;

"Why, certainly."

I then wrote down the name of the composition for him. "'Aria from Suite in D,' of Bach, arranged by Whitney." His face dropped at the name of the conposer, but I reassured him that he had just hearl the composition and had enjoyed it. At the next lesson I noticed that his step was less buoyant, and

He replied: "No, I could not make the thing ?" I tried it over a couple times before service, but could not get interested in the piece." The lell s This is the time of the year was, at heart, quite conscientions, and, after I had urged him, he worked on the composition til played it well, and ever since that time be has col rethe "Aria" as much as the "Cantiléne."

Now, after this rather long digression, to return capability to select 130 compositions for a reperton for the year, which will be interesting to himself and "sugar" with every composition. At the end of the year about a third of these compositions could be laid aside and a number of new works added to keep the repertoire growing.

This is the time of year to plan such a change

repertoire, and I doubt if any organist who earries (Schmidt). Mezzosoprano (or contralto) solo and out such a plan will be disappointed.—Everett E. quartet or chorus.

JOHANN CHRISTIAN HEINRICH CELEBRATED Saxe-Gotha, February 18, 1770. chorus. ORGANISTS. IV. RINK. He studied under Kittel at Erfurt,

jug, as Kittel was one of the best pupils of J. S. Bach. At the age of ninetecn Rink was appointed to the position of organist of Giessen, where he also held other appointments. In 1806 he was elected "Pro: tenor, and bass solos, with quartet. lessor" at the Darmstadt College, and in 1813 was Houseley, "Crossing the Bar" (Schmidt). Quartet appointed court organist, and 1817 chamber musician or chorus. to the Grand Duke, Ludwig I. He made several tours through Germany, and was everywhere received with Soprano and tenor solos and quartet. favor. At Treves be was specially honored, and in 1831 he was elected a member of the Dutch Society solo and quartet. for Encouragement of Music. In 1838 he received a Chandon, "When Power Divine" (Schmidt). Short grade of difficulty.



cross of the first class from his Grand Duke, and 1840 Wagner, "Pilgrim's Chorus" (Schnidt). (A good was made "Doctor of Philosophy and Arts" at the arrangement by E. A. Barrell.) University of Giessen. He died at Darmstadt, August 17, 1846, at the age of 76.

His compositions number about one hundred and twenty-five, including sonatas for the pianoforte, violin, and violoncello: a "Pater Noster" for four voices, with organ-accompaniment, and two motets.

His principal work was the celebrated "Practical Organ-School," in six parts, with which every organtudent is familiar. This set of etudes is deservedly THE CHURCH opular with most organ-teachers, and forms a part AS A MUSICAL of the early training of nearly every prominent or-

MW CHURCH (Schmidt). Contralto solo at its disposal?

and quartet (or chorus).

Marston, "While the Days Are Going By" possibility for the elevation of humanity in the hear of the organ.

Hanseom, "The Homeland" (Schmidt). Short unaccompanied quartet. Shelley, "O Home of Fadeless Splendor" (Schu-

RINK was born at E'gersburg, in berth). Bass solo, contraito and tenor duet, and the other being, of course, absent?

Sealy, "Now the Day is Over" (Ditson). Chorus and thus received excellent train- with short phrases for soprano and contralto. Miller, "For Thee, O Dear Country" (Ditson). Soprano solo and ehorus.

Schnecker, "Abide With Me" (Ditson). Soprano,

Godard, "O Lord, Thou Art My Strength" (Ditson).

Spence, "Like as the Hart" (Schmidt). Soprano

bymn-anthem with soprano solo and duct

for tenor and alto. Underhill, "O, Very God" (White-

Smith) Chorne Sealy, "O Lord, Thou Hast Searched Me Out" (Novello). Quartet or chorus,

with short soprano solo. Surette, "O How Amiable" (Novello). Soprano solo and chorus.

Schmidt's "Choir Collection" containing anthems, hymns, and responses MIXTURES. selected from the works of Mrs. Beach, Arthur Foote, Frank Hynes, G. W. Chadwick, E. W. Hanscom, G. W. Marston, and others. A good collection of useful selections for the choirs of non-liturgical

NEW SACRED SONGS.

Scott, "God our Protector" (Schmidt) (High and low keys.)

Park, "Tarry With Me" (Schmidt). (Two keys.)

Blumenschein, "Is There a Lone and Blumenschein, "Lead Us, Heavenly Father" (Schmidt), (Two keys.) Hanscom, "The Homeland" (Schmidt).

(Two keys.)

NEW ORGAN MUSIC.

Higgs, "Cantiléne Pastorale" (Schott). Higgs, "Lento Religioso" (Schott). Higgs. "Theme, with Variations" (Schott).

Galcotti, "Offertoire," opus 100 Hen-

Saint-Saëns, "Reverie du Soir" | Durand). (Transcribed by Alexandre Guilmant.)

Chaminade, "Pastorale" (Schmidt). (Arranged by

E. A. Barrell.)

Barnes, "Andante in E" (Schmidt). Barnes, "Mennetto" (Schmidt).

Barnes, "Sonata Cromatique" (Schuberth). Storer, "Sonata in G-minor" (Fischer).

EDUCATOR.

become the fountain-head of good music, as it once was? Why, then, permit the light and trivial, the commonplace

and trashy to have a place on our church programs? MARSTON, "On Jordan's Why should not every church, every choir, aim at the in Paris, returning in September for three organ-Stormy Banks I Stand" best results possible for it to attain with the finances recitals at the Pan-American Exposition in Buffalo.

This is one of the methods of elevating humanity, this use of good music. And the church is supposed mer vacation. Flies are the greatest enemies to reed Shmidt). Short lymn-anthem for soprano and to wish this result and to work for it with all possessops as well as to string-tourd stops, and can be sible means. And, by the way, ian't there as much kept out of the swell if not away from any other part

ing of several well-rendered musical numbers as in hearing a theological disquisition on theories that no one can prove or a doctrinal harangue which is simply an array of one "ism" against another, always to the discomfiture of the other, the representative of

In every large city and in a few of the smaller ones the mission of the church in this respect is coming to be recognized, and we find vesper services, services of song, and so on. In these the best music the choir is eapable of is put before the people, and the preacher, for that service, quits when he gets through. The best that every church has should be given to the service; all will admit that as a general proposition; but frequently when they come to music they drop back to the gospel-hymn level and attempt to present the sweetest and purest of truth in tunes of the weakest of drivel. The choir-music should be dignified, but it need not be inane or of kindergarteu

To repeat it, then, the place where the common people should feel that they can always repair for good music is the church. The church is a power for good morals; and it should be for good music. And with a musically educated elergy and a broad-minded and liberal officiary the church can occupy its true place as an educating and elevating factor in this matter. W. F. Gales, in the Los Angeles Capital.

> MR. RICHARD REDREAD. composer of the well-known hymn-time "Rock of Ages,

as well as other music for the Anglican Church, died recently. He was born at Harrow England, March 1, 1820, and at an early age was one of the choristers of Magdalen t'ollege, Oxford. In 1864 he was appointed organist ut the Church of St. Mary Magdalene, London, which post he held at the time of

Mr. Carl Pflueger, a tenor singer, director of the Orpheus Musical Society in Boston, and a composer, died in Boston, May 21st. His most successful score was the music to "1492." Among his church-music Dreary Hour?" (Schmidt). (Two keys.) the best known is the contralto solo and quartet "How Long Wilt Thou Forget Me?" (White-Smith). which has long been popular with every quartet-

> The fifteenth public service of the American Guild of Organists was held at All Angel's Church, New York, May 16th. The program was selected almost entirely from the compositions of the late Sir John Stainer, and consisted of "A Church Preinde, Mag nificat, and Nune Dimittis in B-flat"; Anthem, "I Saw the Lord Sitting Upon a Throne" "My Hope is in the Everlasting"; "Awake, Thou That Sleepest," from "Daughter of Jairns"; and "Alla Marcia."

> The choirs of All Angel's, St. Mathew's, and Christ Churches were combined for the service. The following candidates who took the examination for asso ciateship April 24th were successful, and have re ceived the degree: Mr. J. S. Broach, Brooklyn. Mr. Albert, R. Norton, Brooklyn, Mr. S. Lewis Elmer, Bridgeton, N. J. Mrs. Alfa L. Small, Chelsea, Mass Mrs. Ada L. Black, San Francisco. Mr. Robert G. Weigester, Elmira, N. Y.

Mr. M. Robert A. Lasbett Smith was awarded a SHOULD not the church the Royal College of Organists

> Why ought organ-pipes to talk and walk? Because they have lips and feet.

Mr William C Carl intends to spend the summer

Do not leave the swell-box open during the sum-

Children's Page THOMAS TAPPER

AROUT REING

makes friends. And there was people doing all the while? once upon a time a determined boy who made friends rapidly. a duke among them,-and he speedily set the world to wondering what he would do next.

he took a ride on a coach to a castle and played the

derful ride, a ride that changed his whole life. But could imagine very clearly, indeed. it could do so only because something went before: and about that something this page is to tell.

be places (as you will discover) where interesting father's gig. matters are hinted at, but not told in full. And, curiously enough, they seem, many of them, to be the very places one wants most to have told in full. length, the mother looked into her boy's eyes very We may go from book to book and it is the same: just a hint given, and no more. And what are the reasons? Well, for one, the people who saw them happen did not know how much they were going to mean; and they did not put them down, and thus about it? Well, I have wondered a great deal about it is that we are left to our wondering.

forth, must have been quite like other boys. I mean with Pastor Schenck's son not a word did he whisper, that he must have been quite like the boys who, feeling anxions uo, not only anxious, but determined-- away in the gig, a great many miles away, there was to do something, proceed to do it because it must beard in the house a bumping and a whispering and come out. And how do they do it? Well, first of all, a shuffling of feet on the stairway. Then it ceased, it must be worth doing, and, second of all, it must but soon began again on the next flight, and, when be a boy's determination to do it well; and, third it had ceased there, the mother came down looking of all, he must convince those about him-but let us at once a trifle frightened and yet very happy; but go on with the case of Little George Frederic, and Little George Frederic was not to be seen! that will tell us all about it.

mixture of callings? By no means. Callings were then had to learn to play with another boy. strangely mixed, once upon a time, and they are so One night the father came home late, ate his supper, the scale there. And he did all this because he claimed thought music a low calling. But the boy grew up and proved to all the world that no calling could be higher than music. So things seem a higher than music. So things seem a higher than music. So things seem a higher than music.

the father made all these restrictions? I mean what stood what the father did not understand, but they DOOKS. Little George Frederic did to show that he must be did not offer to help him. He ran from room to room, prevented from learning the mysterious language of soinds—the language which he felt born to sneak, un the next flicit day, flinding nothing, hurried

Let the mind be exercised in the best books, and to she have flicit day, flinding nothing, hurried

Let the mind be exercised in the best books, and the next flicit day. and independent of the language which he felt born to speak.

Somewhere the low must have heard music, perhaps and Johann lower and Johann lower the low must have heard music, perhaps and Johann lower the next flight to the attic; and then the mother escape will be into a holy land. The litting less and Johann lower the next flight to the attic; and then the mother than the contract of the perhaps and Johann lower than the perhaps and Johann lo Somewhere the loop must have heard music, perhaps it was in church when the organ played, or it may still the said sold more frightened than ever; but of the imagination should then be cultivated as till the said sold more frightened than ever; but of the imagination should then be cultivated as have been the boys singing from door to door in the streets, or it may have been the hells in the steeples bells ringing to the hells in the steeples bells ringing to the hells ringing to the hell ringing to the hell ringing to the hells ringing to the hell ringing to t ANOW, here they are at the attiedoor! Are tiny ing us with resources for pleasure and an extraction of the world, and that drop a great, round tone upon the world, and it the wind telling the world. The world the wind telling the world to the wind telling the world to the wind telling the world to the wind telling telling the world to the wind telling telling telling the world the wind telling t that drop a great, round tone upon the world, and then begin to hum softly and to sing as if they were in more of them. They make eiler is more of them. They make eiler is more of them. They make eiler is more than the composition. They make eiler is more of them. then begin to hum softly and to sing as if the wind telling stories in the chimney? No. It most historical composition. They make 60 whispering about something. How full of interest it father thought. It made he have the sounderful for that, so the

He was far too practical for that. I am sure he peace.

A DETERMINED boy always helped himself all he could. And what were other

Perhaps it was the mother who helped while the father opposed. That is just the interesting thing that books are silent about, while one's head is full of wondering as to just how it could have been. Per-I have thought a good deal about him and won- haps it was this way: One day the father drove away dered if his boy-love of music (which grew stronger in his gig to attend to some one's wants as barber and became his man-love for music) did not please or as surgeon. Little George Frederic watched him him greatly as he grew older, and if it did not recall driving along the street, past the linden-trees by to him many other love-loves. No doubt it did. Once Pastor Schenck's house, then around the corner and off into the world, a distant and unknown land to ergan and surprised everyone with his skill. I am the little boy: a world not even imagined by him, sure he often thought about that: for it was a won-

With the gig well away, he ran to his mother, crept into her lap, and whispered to her for a long time, When you read in the books about him there will all the while seeming to listen for the wheels of his

Of course, I do not know how many times this happened. It may have been one or forty times. But, at earnestly and lovingly and said-as if she had been meaning to say it for a long time:

"Yes, it shall be so! But not a word about it!" And what was it that should be so and not a word

it and the truth is this: both the mother and the boy For my part I have wondered no little about these kept it so much to themselves-not a word you rematters; and it seems not unlikely to me that this member-that no one could find out about it. Even boy. Little George Frederic, let us call him hence- when Little George Frederic played under the lindens

But it is true that one day when the father was

And for weeks and weeks one scarcely saw him. His father was a barber and a surgeon. A strange Surely Pastor Schenck's son grew very lonely, and

yet, here and there. And the father was determined and, after resting a bit, lighted a candle and went in a way that interests us. He was determined that from room to room to see if the doors and windows Like to See in the Children's Page." The contest his son should not learn about music. He little knew were fast, and if the fires were safe to leave. He did open only to those readers of this page who are what a sou he had. So he took care that no music this downstairs, and then went up the stairway to see be allowed in the house, that the hoy be not taken how things were above. But scarcely had he reached seven hundred and fifty words long. The centeral to any neighbor's house where music was made, that the upper landing when he came cattering down must place at the top of page one, full many the land and fifty words rough the landing when he came cattering down must place at the top of page one, full many the landing when he came cattering down must place at the top of page one, full many the landing when he came cattering down must place at the top of page one, full many the landing when he came cattering down must place at the top of page one, full many the landing when he came cattering down must place at the top of page one, full many the landing when he came cattering down must place at the top of page one, full many the landing when he came cattering down must place at the top of page one, full many the landing when he can be caused as the landing when he he be kept away from school because he might learn the scale there. And he did all this learnest and, putting his head into the room, ex-

"Goodness gracious, come up here quick!" And he Address The Editor of the Children's Page, in C. higher than music. So things seem to go by con- Johanna, the maid. And both of them, the moment Pa. they stepped upon the stairs, clasped their hands and Now, would it not be interesting if we knew tehy looked frightened. I am quite sure they both under-

whispering about something. How find of interest it father thought. It must be, he said to himself, an and are as little likely to many the sum of father throught. It must be, he said to himself, an a history is, which, by its selections and common through the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as little likely to many the said to himself, and are as hitter likely to many the sai would be to know just how and when and where the satel throught. It must be, he said to himself, an it it is music-dream!

whom the starlied shows on the starlied shows of the window, upon has as often been the handmaid of failedeed at hear and the starlied shows on the starlied shows of the said to himself, and as history is, which, by its selections and the said shows of the window, upon has as often been the handmaid of failedeed at hear and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of the said to himself, and the said shows of t whom the starlight shone, on whose brow there is fact—history, which so loves the mountain pess.

Thinking thus, the father, who had no fear, stored into the room and raised the candle bit by bit. The light crept along the floor; a little farther and ret little farther, brightening the walls and the common and at last, the corner by the window; the corner where the angel should be sitting playing the harp and the starlight shining in upon the sounder strings. And is that what he saw?

Not a bit of it. Not one of the things he had in agined came true. No tiny bells were ringing: wonderful mice were singing; the wind was teles no stories in the chimney; and there was no another playing a harp. There was just a little boy, dressed only in his night-gown, sitting by a spinet, and absorbed listening to the music he was making the he still thought himself alone. After all it was only Little George Frederic. Never mind what happened then, what the father said, or the mother said, how frightened the boy was. But remember this: in playing had made the father think of wonderfulthing bells, and songs, and harps. And have not you when you listened to the "Messiah," been made to think by the power of the music, of even more wonderful things? And that being so, may we not think that the power which the man could put into the "Mesiah" already lay in the music of the little boy who so loved it that he sat up at night and played on lispinet while Pastor Schenck's son and all other buy were fast asleep?

SOME OUTSTIONS AROUT THIS COMPOSED

Write his name in full.

2. Where was he born and when?

3. Name two men, born in America, about the toof this composer's birth.

4 From what is the text of the "Messish" takes. 5. Who arranged it?

6. In what year was the music first performed Where?

7. Name two other music compositions similar form to the "Messich"

8. What is the name of this form?

9. In what year did this composer die? 10. Where is he buried?

Answers may be sent to The Editor of the Children Page, in care of THE ETUDE, 1708 Chestaut Street Philadelphia, Pa. The best set of answers will printed. Remember to write only on one side of ! paper, place your name and address on the first paper, and keep a copy, for no manuscripts will be returned -Thomas Tapper.

THE Editor of the Children's Par-TO OUR BOYS will give as a prize a year's AND GIRLS. scription to the THE ETUDE for t best article entitled "What I Short roll the manuscript. No manuscript can be returned

CHILD-LIFE, like gro life, has its troubles and t refuge is in the imaginat

normal growth, not killed as a weed. Besides furne But by no means was it all dreaming with him. A light and whose folded wings make one think of so seldom touches the lowlands—Professor Men. Harner's Razar

THE ETUDE

THOUGHTS SUGGESTIONS ADVICE C-major, then the A-minor harmonic scale, and if you how he works up his climaxes. feel no change of mood, no thinnest cloud of sadness The teacher who is an artist should give his pupils practical Points by Practical Teachers and depression volting your aunshine, I shall simply an occasional opportunity to frear him practical Points by Practical Teachers. music at all. All composers are emotional, but they SCALE-PLAYING. do not all trade in the same emotions or at least not in the same grades and intensities of emotion. Just DEDIER A TELAIS set Beethoven's "Adelaide," which is in B-flat, and the WHEN the scales can be played fluently with their "Love-Song" from Wagner's "Valkyrie" side by side, proper fingering, very valuable practice for advanced

pupils may be had by playing all scales with the

fingering of the C scale, starting at a very slow

tempo,-say, M.M. quarter-note = 60,-and playing

1. 2, and 4 notes to the beat. From this slow tempo

the speed should be gradually worked up till the

Now take the scale of C. fingering it throughout

1 2: 1, 2, etc.: follow this by I, 2, 3: 1, 2, 3, etc.:

then 1, 2, 3, 4, and finally 1, 2, 3, 4, 5. These finger-

ings used in all keys conduce greatly to fluency,

evenness, and equality in scale-playing, but are to be

STEPS

LOUVILLE EUGENE EMERSON.

THE spectacle too often presented by teacher and

pupil is that of a rapidly moving team with a small

boy, who is doing his very best to keep up, hanging

on to the tail-board. All the advantage is with the

team, and sooner or later the boy is bound to stum-

ble and then this remarkable team can do nothing but

wait till he picks himself up and connects with the

One of the first pedagogical principles for the tyro

in teaching to get thoroughly familiar with is grade

the pupil's work according to his real capacity, and

there is sure to be discouragement, and final failure.

thing for the teacher to look out for is that she does

not attempt to give the pupil a free ride to proficiency.

No greater error could be made, for not only is it

pupil is his own personal labor; every step must be

be suited to his capacity (escaping the pitfalls of

making the work too hard or, on the other hand, too

All this means extra work; but the teacher who

casy), and how she will stimulate the pupil to per-

EMOTIONALITY IN MUSIC.

J. S. VAN CLEVE.

that Bach and Brahms are intellectual, but not emo-

tional, while Wagner and Chopin are highly emo-

proposition. At bottom, or in the last analysis, all

m not. The Tonic-sol-ja adherents have endeavored

attempted only by advanced players.

tail-board again.

taken by him alone.

other if it would.

must learn how to teach

round of the scales can be made at 176 or faster.

ferent accents, though both in the very same key? RIGHT AGAINST LEFT

WILLIAM DENDOW

THE man is commended whose left hand does not hour. know what the right hand does, and there are times pupils who can play their scales with smooth and mated. even legato will have great difficulty in keeping such figure, such as:



There is but one way to improve such a condition Where the left hand must be raised to repeat the of affairs as is hinted at above, and that is the teacher chord, the right hand is very liable to acquire the habit of lifting itself from the keys sympathetically with the left hand, and producing the effect indicated above. After calling the pupil's attention to this sympathy, have him play each hand alone, the right himself. not according to the ability you think he ought to hand remaining quiet from the wrist, the left hand have. Make the steps equal to his stride, otherwise moving from the wrist. Then let the pupil play both hands together from memory, with his eyes on the liaving thoroughly appreciated this fact, the next right hand in order to assist him in gaining the proper motor control and independence. Now let him look away or close his eyes and play it, so that he between the legato and the staccato effects.

In short, here are two problems for the teacher: to in the very earliest stages, for some of the pupil's difficult. Now, this continuity of effort is naturally How she will grade the pupil's work so that it will first little pieces will bring up the problem.

EXAMPLE.

MADAME A. PUPIN.

IN September, 1900, I contributed to this departsucceeds without extra work is yet to be heard from ment in THE ETUDE a paragraph, entitled "Practicing apring? If children should be permitted to act as Lessons," suggesting that it would be a good idea for every teacher to give, once a month, a practicing the next generation would be quite ignorant. There lesson, such lesson being to carry the pupil through must be regularity in taking lessons, and studying the routine necessary to master one short portion of the same, or little can be accomplished. A child can-WE often hear a debate as to whether this or that a piece, in order that he might know how to study not see the necessity of working; learning is the composer is emotional or not. It will be maintained at home.

is practice that brings no reliable results and there bonal; but there is really a fallacy in this very is practice that orange no remarks no What a stimulus and what a revelation to an aspirmusic is a language of the emotions, and it cannot be ing student to hear an artist practice! And to hear its two forms which were by the law of "natural derful effects; you are mystified by the magic of his with foolish threats. selection" chosen from the fifteen ecclesiastical scales delivery; but see him at his study. He plays over -viz.: the major scale and the minor scale—cannot be a short passage 20 or 30 times just to get equality; passed through the human ear without the utterance he repeats it 20 times more to secure a perfect crosof emotion. When you go up the major scale the Tarious tints of mood or feeling which are embodied that no one has ever thought of before. He plays labor, rest after every task, and rise for every faculty Jour heart, whether you are distinctly conscious of it with it and make it express his mood.

to indicate this moodality (to coin a necessary word) if he occasionally had the privilege of listening to an —Adelaide Keen, in Ladies' Home-Journal.

of the steps to the very beginners. But if you wish a artist practice? He sees how repetition brings finish, stronger and more palpable illustration, just play the he learns how the artist studies out his effects and

and depression veiling your sunsbine, I shall simply au occasional opportunity to hear him practice, for

FRANK I EVED

The lesson-hour for younger pupils must be more They both speak with surpassing eloquence of the or less a practice-hour. The exercises and the little love which binds man and woman, but in what dif- pieces must be gone over again and again in the teacher's presence. It is a process of this kind that forms excellent liabits of practice in the pupil. No child knows how to practice, and a mere oral explanation will not suffice. He must be given practical examples of what it means to practice for an

Such work may be tedious for the teacher, but the when this is specially true of the piano-student. Some splendid results that accrue cannot be lightly esti-

The teacher must play for the younger pupil a great scale runs smooth in pieces. This is particularly true deal, also. But he must exercise judgment in this where the run is accompanied by a repeated chord respect, and not play beyond the pupil's ability to comprehend

Children are not able to think music as rapidly as the teacher, and, should the latter proceed to play the pieces too rapidly, at the start especially, there will be work to be done over again, for the pupil will start to practice at too fast a tempo, and uncer tainty, stumbling, and slovenliness will result. Con sequently the teacher must accommodate his tempos to the nunil's shilities to follow him

Music correctly and artistically played does much to advance musical education, and the teacher must know that only when he plays perhaps does the pupil hear really good piano-playing. So let him play frequently, bearing in mind the fact that the child learns to imitate before he learns to reason things out for

A FOOLISH THREAT.

CARL W CHIMM

Some parents think they are doing the right thing when they say to their child who neglects to practice "Now, if you won't practice, we will make you give can hear the right effect, for, after all, the true cause up your music." Nothing will be more welcome to a impossible, but the thing that really counts to the of the trouble is that he does not hear the difference lazy pupil than to throw up that seemingly burden some task of learning. To study means to have suf-This must be very carefully and patiently attended ficient force of character to pursue a thing even if very rare among children. It is therefore the duty of parents to always remind their children of practicing, and to insist on a certain time for it.

If parents will not persist in having carried out what is good for their children, what perseverance can you ever expect to see developed in their offthey please about going to school, the majority of accumulation of a capital for future use. The child The secret of mastery is how one practices. There gets all its nonrishment, clothing, and shelter free, and lives the happy dream that it will continue thus

How many persons would work if they had all the necessaries of life free and everything they could wish an artist practice is almost as delightful as to hear for? It is compulsion of some kind that makes work-What do I mean? Why just this: The very unit him play. On the stage the artist is a prestidigital ers of us all. Parents should compel their children of melody, that diatonic scale which we all know in teur. You cannot imagine how he produces his won to study (work), but not try to scare them into it like two to

Know that strength is yours in proportion to your progress, enough for each day, be it mental, physical, or spiritual. Realize that there is reward for every Teach step or rung of the ladder will pass faintly into How many new ideas about study would one get which comes from trying is more than worth the effort.

To those of our subscribers RENEWAL OFFER who will send us, during the month of July, \$2.00 instead FOR JULY. of \$1.50 we will not only re-

new their subscription for a year, but will send them a copy of Tapper's work, "Pictures from the Lives of the Great Composers, for Children." This word "Pictures" is misunderstood by some. They are not portraits, but word-pictures. The book is an ideal one for children. The biographies of the great composers are told in connection with the main story continued throughout the book. The different scenes are brought out so vividly, and as if one were actually witnessing them. In addition to the biographies of the composers, facts with regard to Washington, Franklin, Frederick the Great, etc., are interwoven. The book can be used, therefore, toward two practical ends: delightful reading for ehildren and a practical text-book of musical biography.

To those to whom the above does not appeal, and who will send us \$1.80, we will send our new collection of "Parlor and School Marches," which is a collection of marches and two-steps for all occasions. Some of the marches are the most popular of the day-all stirring and attractive.

Your subscription does not necessarily have to expire with the current month; you can renew if it has expired in the past or will in the future.

. . .

OFFER!

During this month only we EXTRAORDINARY will offer eight books at an unare all standard and are well

known by every practical teacher. The edition is uniformly gotten out in the finest possible manner. There is a cloth strip on the larger of the books and in every way the workmanship is of the finest.

The following is our offer:

"The Children's Friend" ("Kinderfrennd"), for the piano, by Louis Köhler, opus 243. In two books. interest for our readers. We want this interest to Retail price, 50 cents each; our price during July, keep on even during the summer season. This is a 20 cents each.

books. Retail price, 30 cents each; complete, 50 to the value and attractiveness of THE ETUDE for all cents. Our price during July, 15 cents each; com- who want information, teaching- and study- helps, plete, 20 cents.

Hand Playing), by Joseph Löw. Two books. Retail music, sheet-music size. Our premiums are very deprice, 75 cents each; our price during July, 20 cents sirable, and our other inducements to solicit sub-

Technical Studies). Retail price, \$1.00; our price organize subscription clubs. We also call attention come by mail; we send by express. The resulting of the come by mail; we send by express. during July, 25 cents.

"Wanderbilder" ("Pictures of Travel"), piano-pieces by Jensen, opus 17. In two books. Retail price, 75 cents each. Our price during July, 20 cents each, or 40 cents complete.

Mendelssohn. Retail price, \$1.00; our price during reach us before what is usually the last mail, they

"Practical Piano School," opus 300, hy Louis Köhler. usual. In two books. Retail price, 75 cents each. Our price during July, 25 cents each, or 50 cents complete.

in boards. Retail price, \$2.00; our price during July, from November to June, will be discontinued, but we

charge. The complete offer of eight books will be would care to examine them, either for use during sent for \$3.00 cash for the set. The offer is one of the summer or for future use. Can we send them the best that we bare ever been able to present to to you? They can be included with your next seaour readers. The offer will positively be withdrawn at the end of this month, as nearly all the works are vessel or both.

Our readers. The offer will positively be withdrawn as account. We can send you either piano or obtain great value in music and books, and are obtain great value in music and books, and are obtain great value in music and books.

Parties who have regular accounts with us may publications.

have the books charged, but in this case the transportation is charged additional.

THE supplement with this issue of THE ETUDE is full of character, and is at the same time an objectlesson in the history of music. In the middle ages, when the monastic orders flourished, the clergy were the scholars and artists of the times. Learning and education were in their hands, and the arts, such as painting and music, were used mainly for religious purposes, with the result that the monasteries became the home of the Muses. Each monastery had a choir, made up from the brothers, supplemented by boys, and supported by instrumental accompaniment, indicated in this picture by the bass viol and the flute. (We would suggest that teachers have their pupils read up on this subject. It is one of importance in musical history.)

The scenc would seem to indicate the courtyard of a monastery, perhaps toward the close of a summer day. His Eminence, the Cardinal, conspicuous in his red robe and cap, is doubtless the guest of honor. the On Sale that will at least cover what has been To his left stands a Capuchin, as shown by his beard (the other orders being clean-shaven). To the right of the Cardinal sits one who is doubtless the abbot in charge of the monastery. He has evidently been enjoying a lunch of the noble fare for which these orders were famed.

Of course, it is not possible to tell what the good brother is singing so lustily, but his face is so expressive that we may conclude he is thoroughly pleased with himself and the opportunity to exhibit his vocal powers before a high dignitary of the church. The expressions on the faces of the others suggest that there is a spice of plcasantry in the song, and that this is an hour of real relaxation.

We want to suggest to our readers that the effect of this striking picture will be greatly enhanced if it should be mounted on a white board sufficiently large to leave a considerable margin round the pictusually low price. These works ure, and then simply, but attractively, framed. This supplement, if treated as suggested, will be an attractive addition to the decoration of a music-room.

THE ETUDE for the past few months has been particularly valuable to its readers. Special articles from musicians of high distinction and attractive music have combined to make numbers that have had great good time for those who have an interest in helping "Inventions for the Piano," by J. S. Bach. In two their pupils or musical friends to call their attention and useful, pleasing music. Remember that in a year "Teacher and Pupil" (A Practical Course in Four- we give away with THE ETUDE nearly 300 pages of scribers will be found very liberal. This is the time therefore send by express wherever it is possible "Pianoforte Technica," by A. Loeschhorn (Daily to write for Premium Lists and to get to work to Our patrons oftentimes expect smaller packages. to the special summer offer.

. . . DURING the months of July and August we close every day at 5 o'clock P.M., and on Saturdays at 1 o'clock P.M. Please take this into consideration in "Songs Without Words," for the piano, by F. sending your orders. If it is possible to have them will be attended to the same day as received, as

DURING the summer our regular New Music pack-Lebert and Stark's "Piano Method," Part I, bound ages which are sent out during the winter months, do not stop publishing. We will issue a few fine These prices are post-paid, delivered to you free of novelties, which we should like to send to those who at the end of this month, as nearly all the works are vocal, or both. The discount on this New Music is all kind, making really an offer to the new sulface. our usual liberal discount on our own sheet-music and in addition to this, you receive your regular

WE expect, not later than the current month, the return of all music that has been sent out On Sala during the past year, and that has either not been used or is not desired for future use. Just as Boos as these returns are received, a Memorandum of Credit of their value will be sent to you, together. with a statement showing the amount that is due us Our terms are quite liberal, waiting until this time for the complete settlement, but we must ask that we receive both the complete regular account and a seltlement for what has been kept from the On Sale now

In making your returns use the printed label which we send with your June 1st statement, not forgetting to place your own name and address at the botton of it, so that we can identify the package.

If your package of On Sale music has been particularly satisfactory during the past season, and you do not desire to make your returns at the present time, we are willing that you should keep it, however, on the condition that the complete regular to count, and in addition, a payment on account of used, be paid to us at this time.

On the third page of the cover will be found a full page advertisement of our Reed-Organ Publications. We should be pleased to send, On Salc, all of these works to those who desire to look at them. Landon's "Reed-Organ Method," and "School of Reed-Organ Playing" by the same author, are the most ned organ publications. The list of music is standard and prepared especially for teachers' usc. Our prices on all are low. You will be pleased with everything mentioned on this page.

BEGINNING with the next, the August, issue THE ETUDE, and for two months following, August. September, and October, it would pay music-schools music-publishers, and all who have anything to sel of interest to musical people to advertise in Ter ETUDE. These three months open the new season. and are the most valuable in the year for this purpose. Our circulation is constantly increasing, at our price is low in comparison with the circulation. We might say that we reach almost every musischool and teacher in the United States. It is n: possible to reach as many musical people by in other one medium in the world.

. . .

THERE is a matter of considerable importance that we have desired to present to our patrons. This is perhaps, the most public announcement that we can make. We receive, from the express companies, qu cial rates, which are 2 cents less on any sized package than when sent by mail. Sending by express has he advantage: we receive a receipt for the package, an if it is lost, the express company is responsible: that our patrons wait and wait, and the package does not come, but lies in the express office in their of town, while we receive a complaint. We know that if the express company did their duty you would receive a postal card to the effect that there is bundle there for you, but this is often neglected them. Please remember this when you are walling for a package to come by mail. The above parts larly refers, of course, to those towns where there

WE want to draw our subscribers' particular at tion to the Special Offer in the last pages of our state Premium List, a copy of which we should be please to send to anyone free for the asking. It is an adtional offer to our subscribers to secure new subscribers tions to this journal, an offer additional to sile premiums. By paying a very small amount, it deduction or premium, whichever you desire

no free express delivery.

"CROIR AND CHORUS CONDUCTING," by F. W. DURING the summer months teachers should be EXPERIENCED MUSICAL DIRECTOR FOR COLwodell, a book of which we have spoken in a former active in preparing for the new season's work. This woden, a book of the Choir Conductor's is done in a great many ways. The reading up of companion," is a work for which there has been advertisements is one of the ways of preparing for great need in the past. This has been proven to us next season's work and selecting of mnsic. It should by the number of times such a work has been asked be the aim of every teacher to keep a list of every for by our correspondents. It is a product of the good teaching piece that has been used during the practical experience and ripe judgment of a musician past year. For this purpose a blank book should be who has devoted many years to this line of work. used in which the music is classified into grades. The This publication should appeal alike to both the inmost convenient number of grades is ten, as this is experienced amateur and the tried professional, conthe system used in all public-school work. Of course, taining, as it does, so much valuable material and the song and organ music and four-hand music is practical advice not heretofore given in any similar kept under a separate class. A book of this kind is work. There is no pretence of fine writing, and no a great convenience to every practical teacher, because he has only to turn to it in selecting music sified in an intensely practical manner, and the varifor pupils during the year. Do not delay in sending ons facts, suggestions, and advice being presented in your order in for next season. This can be done just a lucid and entertaining style. This work is intended as well during the summer months, and if necessary to cover the entire ground of choir and choral work, the music purchased during July and August can be from the church quartet to the oratorio chorus, incharged as September. There is also the advantage cluding the selection, training, and blending of the of having the order more carefully filled than during voice and the organization, discipline, and manner the rush of the opening of the season. This is especially true where a selection is made to be sent On Our special price before publication will be 75 cents Sale.

useless verbiage, the material being arranged and clas-

of handling choirs and other choral bodies.

usefulness is readily apparent.

pages, with many musical illustrations and diagrams.

There is no work published covering this field, and,

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ject of this is to introduce THE ETUDE to persons who would like to have an opportunity to examine a few issues before entering their names for the year. Teachers also use this offer with their pupils, in order that during the summer months their interest is kept alive. The plan is well known, and has been found to be advantageous to all those who have tried it. It gives the amateur good music to play during vacaion-time, and the many stimulating articles will be

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WHAT IS SAID ABOUT

years ago, I have received each number with increasing enthusiasm. I especially commend you on its steady improvement.—Oscar Nadovu.

I am glad to become acquainted with the new k, "First Steps in Planoforte Study." It is well adapted to use with many pupils, especially such as require difficulties administered in homosopathic doses, lest they become discouraged - Miss L. P Annin

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Etudes" was duly received. 'Together the two volumes date teacher. C. F. Thomsen.

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the way they are edited and arranged. Frank B. Williams.

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I have received "Technical Studies for the Piano forte," by A. Loeschborn, and am very much pleased with it. The exercises are indispensable to every student of the piano, and their natural grading, practica arrangement, and clear print will be appreciated by every teacher who will examine the little work.

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The "First Studies in Music Biography," by Thomas Tapper, is a splendid work. Mr. Tapper has the faculty of putting much into a small compass, and

HOME NOTES

Mis. Caroline Washiurn Rockwood will have a studio at Asheville, N. C., until October. Mrs. Rockwood's talks ou "Songs and Their Composers" were very successful during the past season.

THE Commencement Concert of the School of Mu-sic, Doane College, was given June 11th. Miss Janie Marguerite Pulver was graduated.

MR. CLAUDE NETTLETON'S annual concert at Tabor, Iowa, June 3d, was well attended.

THE Landon Conservatory, Dallas, Tex., has had such success that an additional building is being creeted. Four hundred and twenty dollars in scholarships are offered by the director, in the piano, violin,

and vocal departments.

A NEW musical organization has been formed at Fort Wayne, Ind., for the study of chamber-music. It is called the "Franz Schubert String Quartet." Mr. Herbert G. Patton is one of the leading spirits in the

Mr. EDGAR S. FISCHER, head of the violin department of Whitman College Conservatory of Music, Oregan, gave a recital May 17th. His program was made up from works by Brahms, Bach, Dvoråk, and

MR. GEORGE L. McMillan gave his annual concert at Hillsboro, Tex., May 20th. He was assisted by a chorus of one hundred children.

MR. GUSTAV L. BECKER, New York City, closed the sixth season of his lecture musicales, May 25th. they presented pupils at this recital.

Mu. Charles V. Barker and pupils, of Lowell, Mass., gave a very successful recital May 16th. The "Poet and Peasant" overture and the "March" from "Tannliäuser" were played on six pianos, two players

MR. FBANK L. EYER'S pupils' recitals were given at Greenville, O., May 24th and 25th.

The closing recitals of the School of Music of Western College, Iowa, George Pratt Maxim, director, were given May 20th, 25th, 27th; June 1st, 3d, 8th, and

Miss Evelyn Heine and her pupils gave a recital at Pensacola, Fla., June 13th.

MR. JAMES M. TRACY has been giving a series of recitals of classical music in Denver, Col. THE programs for the last term at Wellesley College, under the direction of Professor Macdougall,

have been unusually good,

Miss Ella C. Bigelow gave her annual pupils' recital in the Opera House at Akron, O., May 24th. MRS. NELLIE EVANS PACKARD, of Brockton, Mass., gave the closing pupils' recitals of the season, May 24th, 25th, and 27th.

24th, 20th, and 27th.

Rowens Shifffhauer, the child planist of Kansas
City, who was complimented by Paderewski, will con-tinue her studies under Alberto Jonas. Kansas City-musical people are interesting themselves to provide

THE Commencement and Annual Concert of the

Conservatory of Music, Scio College, O., was held June 18th. The Oratorio Society assisted. The choral work was "The Last Hymn," by George A. Kies,

MR. HARRY EUGENE DIBBLE, of Louisville, Ky. gave a fine program of classic works at his recital, June 3d. A Concerto in Cominor, by Pierne, was a

THE commencement recitals of the Virginia Home School, Keysville, Miss Minnie Gilmore, director, were given June 10th, 11th, and 12th.

THE second concert of the Newton, Mass., Choral Association, Mr. Everett E. Truette, conductor, was given May 14th. Dudley Buck's Cantata, "Don

MISS MAUD HELM gave an interesting program in the auditorium of St. Mary's of the Woods School, conducted by the Sisters of Providence, May 28th.

THE closing concert of the School of Music, Virginia Female Institute, F. R. Webb, director, took place June 11th.

THE graduating exercises of the musical department of Trinity University, Texas, were held May 13th.

MR. S. BECKER VON GRABIEL has completed his second tour of the South this season. In June he played at Syracuse and Buffalo.

MR. C. W. FOSTER has organized a promising orchestra among his pupils in Champaign, Ill. At the last concert an attractive program was rendered.

MR. SUMNER SALTER, organist of Cornell University, has been giving a series of weekly recitals during the past months, in Sage Chapel. The pro-grams are unusually valuable to organists.

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ANSWERS

R. A.—In playing a finger-exercise or scale the fifth ager should be raised, using the first joint only; so that the tip of the finger is immediately above the center of the key, the second and third joints preserving the proper curve of the finger as it falls upon the key. The fifth finger should not be raised higher than the others nor allowed to straighten. Practicing the raising and dropping of all the fingers upon a table will be found beneficial and corrective of bad habits of position and action.

J. C. W.—If you will read carefully and follow out the directions given in "Touch and Technic" you will discover that the criticism, which claims that so much relaxation leads to weakness, is not well founded The idea is that muscular contraction should take the relaxed conditions immediately preceding and fol-lowing this action. Of course, this principle, like verything else, may be overdone.

H. E. E .- l. Double thirds are thirds played simultaneously in either hand. You will find the scales written in this manner (also in fourths and sixths) and correctly fingered in Loeschhorn's "Technics" and

similar volumes.
2. In indicating the "glissando," or "slide," of the second finger, it is necessary to write the figure 2 but once over the first note of the passage, writing above the passage the abbreviation "gliss." In the descending passage the first finger (1) may be indi-

3. Transposing is writing or playing in any key a composition written in some other key; for instance, a piece written in the key of F if transposed one tone higher, would be written or played in the key of G, each note of the melody and accompaniment being played one whole tone higher than in the original.

M. E. K.—The terms "International" and "Standard," as applied to tuning, refer to the standard of pitch. The "International," which is generally considered as the "Standard," is based on 435 vibrations to A, second space, treble clef, and is the one most litch. The formerly used "Concert" pitch was much higher, but is practically abandoned, save in a few nakes of the cheaper grade of pianos, and in most and instruments.

H-1. For a description of Gottschalk's "Last hope" see the edition published by Theodore Presser. was edited by a pupil of the composer, and is

2. A short straight line over a note signifies non-igate or pressure touch. The note should have hearly its full value. It is the weakest form of an

N. B. G.-1. You will find "First Steps in Piano

N. B. G.—I. You will find "First Staps in Plano-orte Study" the best work in elementary instruction, and thoroughly equal to present-day demands. 2. You will find the various appeggios given in all-cod books of instruction and of technic, or you can cause a separate copy of them in sheet music form from the publisher of Tire Evident. They should first timely simple within the command of an octaye, and nom the publisher of THE ETTLE. They should first staght simply within the compass of an octave, and then gradually extended. It is not necessary to wait will all the scales are learned before taking up the "regions, in fact, it is better not to do so. The "regions should, of course, be studied in all keys, and minor, the common chords first, then the strength of the seventh of

inclosed between repeat-marks upon making a

5. According to a majority of the best authorities, a boy whose voice is passing through the period of suntation should not sing under any circumstances.

M. E. B.—You are right in thinking music un-casant for both teacher and pupil when it is noth-as been grind and drudgery. Many a promising pupil has been gried and lost to music by just such dry and mechanical treatment as you describe. You seem to be on the right track at present and should do rour best to keep the interest of your pupil, using for the present at least what is melodious and pleasing, such for the present at least what is melodious and pleasing, such for the former than the form such for instance, as may be found in the contains Album." The cause of the hard, unsymitate touch may lie in improper physical conditions—to me in the first bullet or no relaxation. Too attention cannot be paid to this important satisfies. HAVE you sent for the interesting and valuable material which the publishers of

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In the very entertaining communication which follows the writer takes up the vital and interesting subject of the relationship of touch and tone, and the further relationship existing between personal temperament and artistic tone-production. The last word on these subjects has not been said, by any means.

There is involved, also, another important question, that of the practical application of the principles of "Touch and Technic" to phrasing and interpretation. The study and thorough practice of the various. touches-finger, hand, arm, and combination-is undoubtedly of the highest necessity; but, when acquired, they are all useless without the most painstaking instruction as to their correct application to the various devices of phrasing and rendition, and their connection with the various interpretative markings supplied either by composer or editor.

TONE

WHAT is touch? Is there such a thing as artistic tone-production? Is there any difference between expression and a delicately-balanced technic? Can Paderewski make a tone on the piano that is not possible to the untaught child?

"Yes," you unhesitatingly answer," he most assuredly does " But does he?

I admit that an artist can and does make a succession of tones, as in scale- and passage- playing, that is possible only after years of the most arduous and careful practice. Every truly great player has gone through years of such drudgery. His life-work has been not to gain expression, but the power to express himself. It is the man you hear, not ex-

The attempt of most players to give expression results rather clumsily, for one or both of two reasons: They have not the artistic temperament or they lack that co-ordination between mind and muscle which comes through painstaking effort and "after many

There is, I think, entirely too much stress laid upon the utterly impossible feat of making a tone after the key is down. But then it looks artistic, and a large part of the audience usually believes that the tone effects could be obtained in no other way. One can take a lathing hatchet and by letting it gently strike a key get the same tone. However, as a hatchet is much more difficult to control, I greatly prefer my own hands; and in control lies the whole

Many mistaken ideas have arisen from this great fact: It is often easier to control the force used in playing the piano by a gentle up or down wrist movement at the time the tone is made than by a blow either of the fingers or hand, however gentle may be the effort directing the blow .- Lacy T. Hooker. . . .

THE SEVERE VS. THE MILD METHOD,

A GREAT many very famous teachers, notably Henselt among them, must have believed firmly in the efficacy of sarcasm, and of harsh measures in general, for they were held in fear, and often in high disfavor by pupils, for their habits in this respect. Yet they were sought after, overrun with patronage, their prices paid without question, pupils counting themselves fortunate to gain admittance to their classes. The problem is, could they have been equally successful in results, have turned out as thoroughly equipped musicians and players, if they had adopted a more self-controlled and placid style? Henselt is BOSTON.



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will be sent free with our catalogue upon request, teachers we will send on examination any of our pulspecial prices. THE JOHN CHURCH COMPANY CINCINNATI, CHICAGO, NEW YORK, LONDON, LED endited with being at all times rampant, on the warpath, with students,

A concert-player, who had studied with an eminent teacher in New York, once remarked to me that she owed her success to the teacher in question, although while studying with him she had twice succumbed to nervous prostration, brought about by the condant terror and awe she suffered in his presence. and it is true that many, unable to endure the ordeal. have dropped out of his classes.

A child was brought to a teacher by a parent, who gave an almost tearful account of the strictness and everity she had been subjected to by a professor of music in the place; but when taken from him she played charmingly, and after a month with the "mild" teacher she had plainly lost ground in every way.

While the temperament of a pupil is to be considered, it is yet true that the teacher reputed to be overe, and even domineering and aggressive, will often exact more and better work, while it is also true that a certain sternness and commanding manner indicate a positive, decided, bent, which will be satisfied with the pupil's best efforts and work, and with nothing less .- Ethel Monroe.

HINTS FOR CONSERVATORY GIRLS.

1. REMEMBER that your "Conservatory" life is but a preparation for the work to follow; therefore be conscientious and painstaking in your work.

2. Determine at the beginning of your conservatory life that there is one thing you will persistently fight against-jealousy.

3. Remember that a musician is expected to be a person of refinement and culture.

4. Endeavor to be a "teachable" pupil. 5. "Six days shalt thou labor and do all thy work." Do not break in on the Sabbath with your scales and

6. Be loyal to the institution in which you are a student. If you cannot do this conscientiously, then seek some other conservatory.

7. Remember that "art is long"; then do not become easily discouraged.

8. Have a high ideal before you and do not lose sight of it.-Susan G. Paine.

TURNING THE PAGE.

By what trifles are we governed! The failure to turn a page of music soon enough, the turning of two leaves together, the spasmodic movement of hand and eye, msy upset the most finished performance. Remedies sre varied, from the moistened finger which finishes the music for you at the pace that kills, to the patent wire, with its complicated "touch-the-button effect." Leschetizky obviated the difficulty by ompelling absolute feats of memory in his pupils at all times and under all circumstances. He advocated that no one was ready for dress parade if tied to notes. That in order to give a conception of the masters' work to an audience, the performer must first master the conception.

This, of course, is ideal, but really much more practicable in degree than is generally admitted. The memrizing process must begin with the first lesson and the first phrase. Still there remains a vast majority of slaves to the cheering sight of the notes on the staff in the time of extremity. Nor can we always have at hand a friend in need to turn the page for us at a critical time. Thus comes the aggravating break in the music more or less marked according to the pupil's leverness or inaptness for legerdemain.

To remedy this, I have, like the villain in the play, "devised such schemes," have glued long tabs of paper to each page numbered in legible figures, proving helpful or clumsy, according to the individual case. I have caused absolute memorizing of the whole phrase that runs over the page. Or, when it seems best, turn at the last completed phrase, memorizing the uncom-Pleted one at the bottom of the page. This is my ultimatum, but it does not always work with the emoothness of an automaton.

If there is any better method learned by actual experiment, I am open to suggestion.—Florence M. King. WITHOUT

TE have recently issued under the above heading the following series of excellent piano pieces, containing octaves only in broken form if at all. They are of various grades of difficulty, and are carefully revised, edited, and fingered:

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J. S. Bach, died at Berlin, 1784.
July 2. Christoph Willibald von Gluck, dramatic opera composer, born at Weidenwang, 1714.

July 3. Jean-Jacques Rousseau, philosopher, author, and composer, d. at Ermenonville, near Paris,

July 4. Karl August Haupt, organ-virtuoso, d. at

July 4. Karl August Haupt, organ-virtuoso, d. atlerin, 1891.
July 5. William Crotch, composer of sacred muste, b. at Norwich, Eugland, 1775.
July 6. Friederich Wilhelm Rust, eminent violinist and composer, b. at Worlitz, 1730.
Otto Neitzel, planist and opera composer, b. at Falkenberg, 1832.
July 7. Glovanni Bottesini, removned double-base

July 8. Marco Antonio Buononcini, dramatic composer and rival of G. F. Handel, d. at Modena, 1726. Friedrich Chrysander, musical historian and critic, b. at Libtheen, 1826.

July 9. Constantin Ivanovitch von Sternberg, eminent pianist and composer, b. at 8t. Petersburg, 1852.

July 10. Sigismund Neukomm, composer, b. at Salzburg, 1778. Henri Wieniawski, distinguished violinist, b. at Lublin, Poland, 1835.

unist, b. at Lubin, Toland, 1835.
July 11. Joseph Aloys Tichatschek, famous dra-matic teuor, b. at Ober-Weckelsdorf, Boliemia, 1807.
July 12. Karl Heinrich Barth, distinguished pianist and teacher, b. at Pilau, 1847.

July 13. John Toplady Carrodus, eminent violinist, d. at Haupton, England, 1895. July 14. Jakob Stainer, renowned violin-maker, b. at Absan, Tyrol, 1621.

at Abanan, Tyrol, 1621, July 15. Carf Czerny, eminent pianist and peda-gogue, d. at Vienna, 1837. Alexander Wheebock July 16. John Field, pianist and composer of strik-ing originality, b. at Dublin, 1782. July 17. August Johns Sidermann, distinguished Swedish componer, b. at Stockholm, 1832. Franz Hitz, composer and pianist, b. at Aaran, Switzerland, 1828. July 18. Pauline Viardot-Garcia, famous dramatic singer, b. at Paris, 1821. Hugo Riemann, distin-guished author, critic, and teacher, b. at Grossmehlra,

July 19. Vincenz Lachner, composer, b. at Rain, 1811. Wilhelm Kalliwoda, composer, b. at Donauc-schlingen, 1827. Ferdinaud David, eminent violinist and pedagogue, d. at Klosters, 1873.

July 20. Johann Friederich Kittl, composer, d. at

Lissa, 1898.

July 21. Louis Théodore Gouvy, pianist and composer, b. at Goffontaine, 1819. Robert Planquette, composer, b. at Paris, 1840.

July 22. Heinrich Proch, composer, b. at Leipsa, 1860. Luigi Arditi, distinguished opera conductor, b. at Crescentino, 1822. Julius Stockhausen, vocal

at Crescentino, 1822. Julius Stockhausen, vocal Laceler, h. at Paris, 1826.

July 23. Antonio Maria Gasparo Sacchini, dra-July 24. Benceletto Marcia (1874).

July 24. Benceletto Marcia (1876), famous composer and poet, d. at Bressia, 1739. Adolphe Charles Adam, celebrated opera composer, b. at Paris, 1830.

July 25. Aloys Schmitt, pianist and eminent teacher, d. at Frankforto-mblain, 1866.

teacher, d. at Franktort-or-Main, 1866.
July 28. Wolfgang Amadeus Mozart, son of the
great composer, b. at Vienna, 1791. Michele Enrico
Carafa, opera composer, d. at Paris, 1872.
July 27. George Onslow, pianist and composer, b.
at Chermont-Ferrand, 1784. Vladimir de Pachmann,
brilliant pianist, b. at Odessa, 1848.

brilliant pianist, b. at Odessa, 1848. July 23. Johann Schastian Bach, the most gifted of musicians, d. at Leipzig, 1750. CAT Zerrahn, distin-guished conductor, b. at Malchory, 1826. July 29. Robert Schumaun, critic and leader in German ronanticism, d. at Endenich, 1836. Sophie Menter, distinguished pianist, b. at Munich, 1848. Occar Karl, pianist and teacher, d. at Berlin, 1899. July 30. Eduard Engeling, pianist and composer, b. at Puraswick, 1913.

b. at brunswick, 1813. July 31. François-Auguste Gevaert, eminent Bel-gian composer and musical scientist, b. at Huysse near Oudenarde, 1828. Franz Liazt, the eminent pianist and composer, d. at Bayreuth, 1836.

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